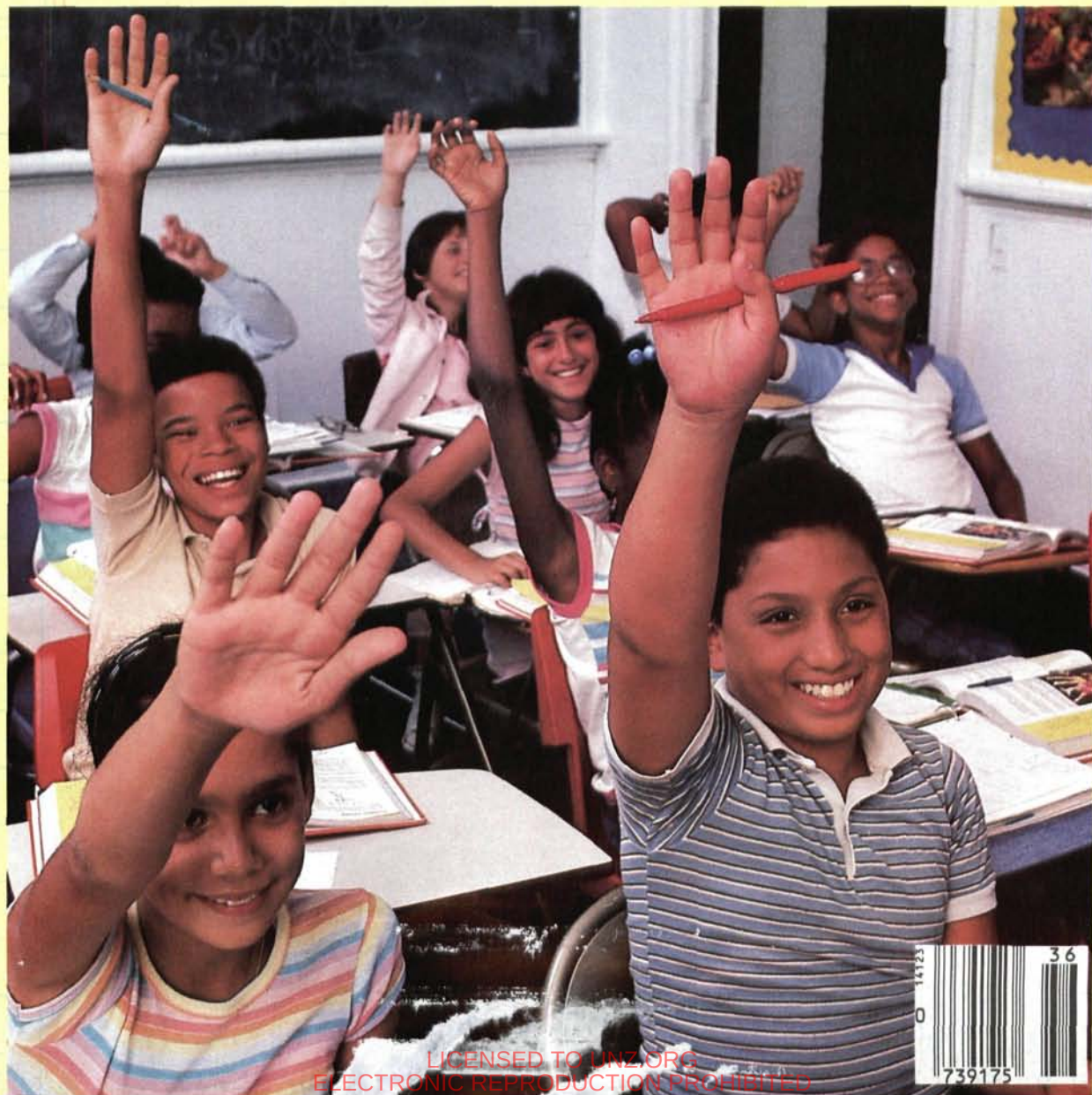


Campaigning With King Koch, by Michael Kramer  
Men's Fashion—Weekend Classics, by Wendy Goodman

# NEW YORK

## THE BEST PREP SCHOOL IN TOWN

By Julie Baumgold



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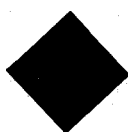




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## 40 "It's Me. The Mayor."

BY MICHAEL KRAMER

Six months ago, Ed Koch had a problem: Too many people considered him a loudmouth. So, with just two weeks left until the Democratic primary, Koch is trying to keep himself under wraps. His strategy is working. Carol Bellamy's performance has been lackluster, and Denny Farrell has had trouble even getting heard. And though there are issues in this campaign, nobody's paying too much attention to them. Koch used to say he was good for three terms; now he says, "If I win the lottery, I won't go for a fifth term."

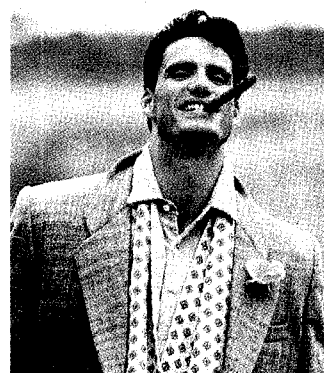
## 48 The Best Prep School in Town

BY JULIE BAUMGOLD

Prep for Prep is one of the city's finest school programs. It offers courses in literature, math, writing, and history. It gives grades and exams. But most of all, Prep tries to build self-confidence in its students—200 sixth-graders from minority groups, headed for some of the city's best private schools. To prepare themselves, Prep students spend fourteen months working after school and summers at the Trinity School. This year, Prep alumni will enter Princeton and Harvard. "What we've ended up with is a model," says Trinity's headmaster, "one of the finest middle schools in the country, and any of us might wonder if our middle schools work quite up to their mark."

## 60 Men's Fashion: Time Off

BY WENDY GOODMAN



For fall, consider the weekend classics—wool-tweed jackets, hand-knitted sweaters, stone-washed cotton dungarees, and corduroy pants—updated with bold colors and new patterns. You can top timeless tweed pants with an up-to-the-minute fire-engine-red sweater or live up a conservative overcoat with a dash of royal purple, and then add a vintage watch or a walking stick for a touch of the traditional. The look for men this autumn is relaxed and easy—and that will never go out of style.

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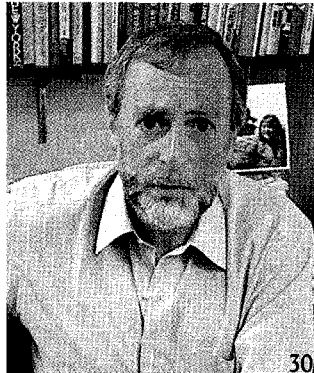


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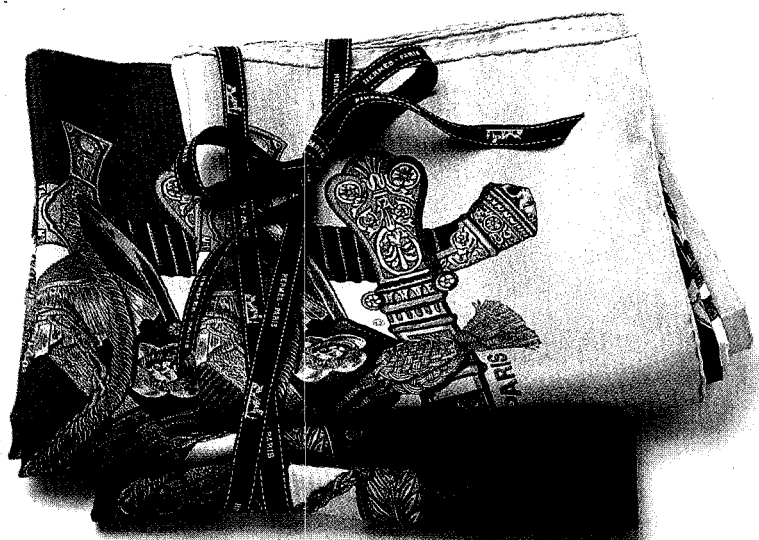
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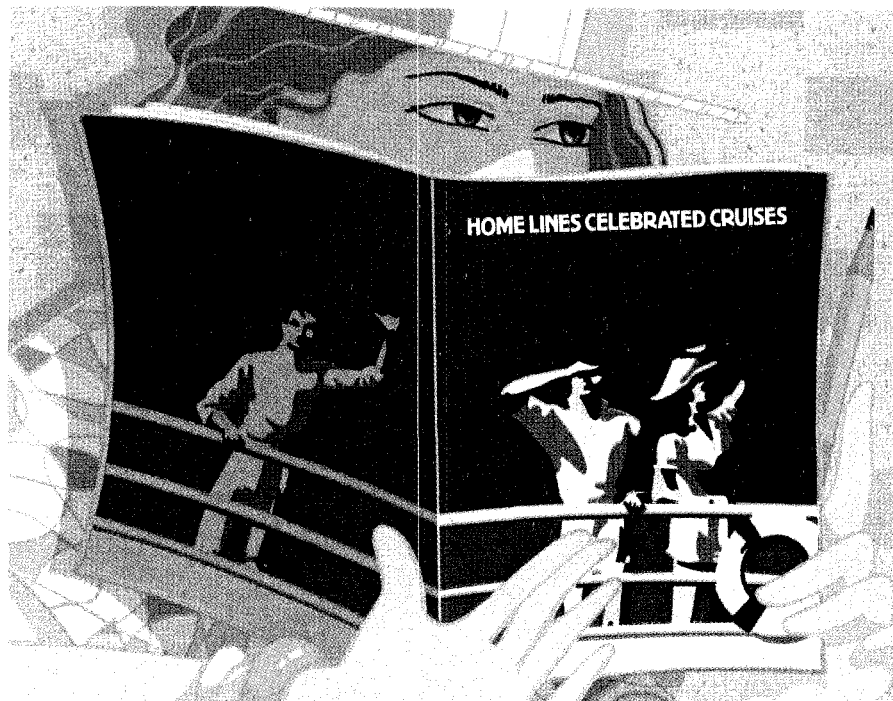
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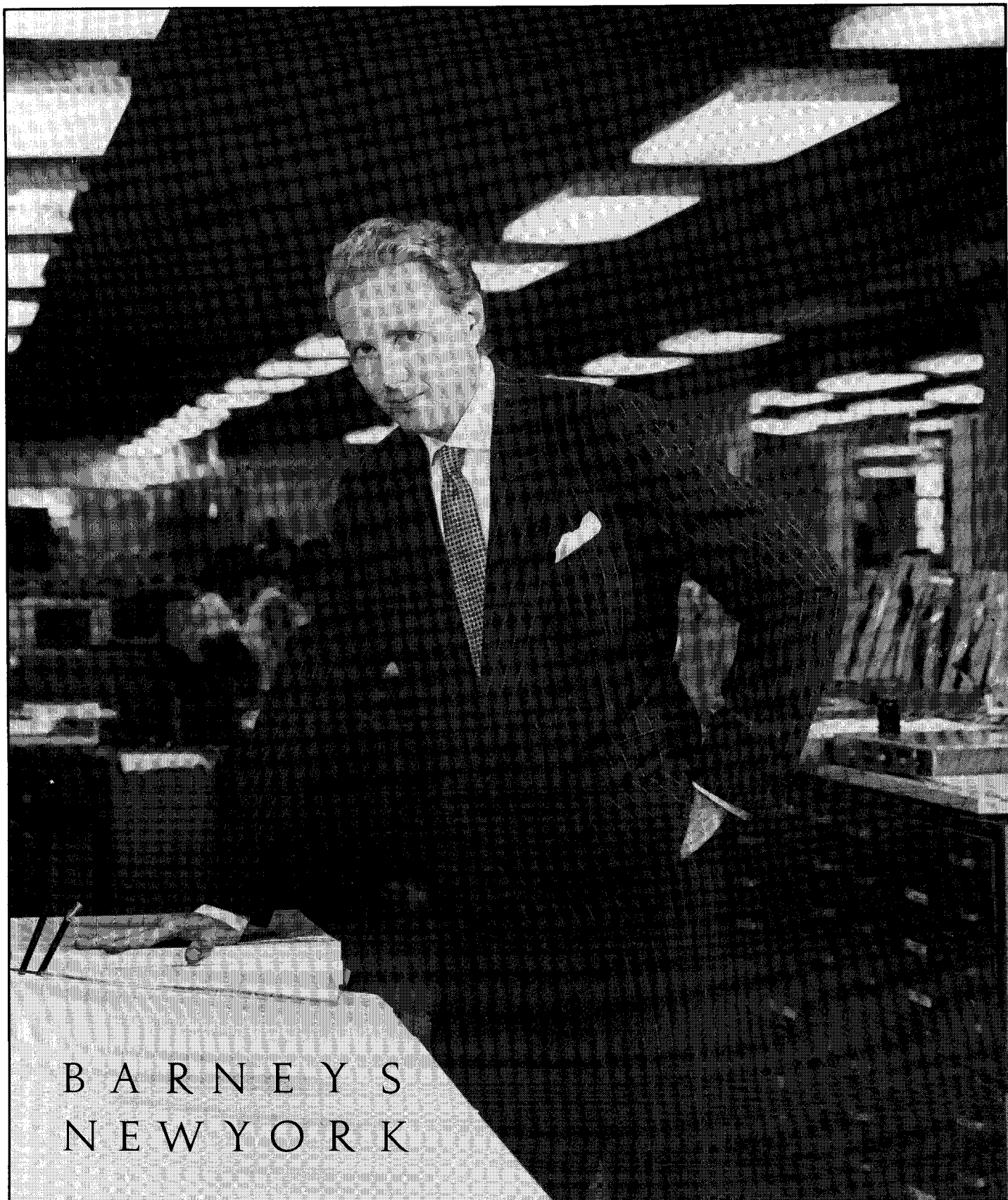
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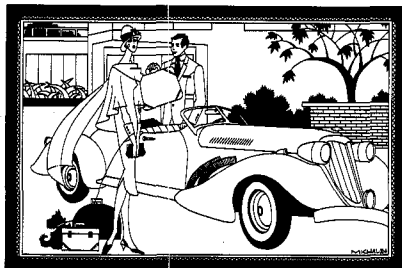


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## LETTERS

### Against All Odds

I HAVE NEVER WRITTEN TO A MAGAZINE to comment on an article before—then again, I have never been as touched as I was by "AIDS: One Man's Story" [by Patricia Morrisroe, August 19]. Like Victor Bender, my brother Jack had AIDS. I say "had" because Jack died this year on Mother's Day, seven months after being diagnosed. He was 26 years old, and, like Victor, he, too, was a dreamer. Jack wanted to act, to write, to create something beautiful, something that, unlike himself, would last forever. Victor Bender's story is Jack's story—it is every AIDS victim's story. Their courage amid daily physical and mental pain their friends dare not even imagine is for me that beautiful thing that Jack wanted so much to create—the supreme symbol of what life and love is all about.

I still wake up in the morning and scream in my mind, "I can't believe my brother is dead." But I know in my heart—and reading Victor Bender's story only intensified this feeling—that Jack's spirit, his fearlessness, and, as he called it, his *joie de vivre* remain alive forever. Thank you for this beautiful article.

*Hilaire Veith  
Bala Cynwyd, Pa.*

THANK YOU FOR PUBLISHING PATRICIA Morrisroe's sensitive, thoughtful article. As a family member, I think it provides some insights into the feelings of the patient and his friends.

*A. L. Bender, M.D.  
Woodcliff Lake, N.J.*

I USUALLY LOOK FORWARD TO MONDAYS only because I receive my copy of *New York*. But I was deeply saddened to open the magazine and read about Victor Bender. We went to high school together, in a class so small that everyone knew everyone else. Victor and I were not close, but when he appeared in the school productions, I felt he had a rare talent and would surely become an actor. Victor Bender's courage jumps out from each line of his story. Please let him know my prayers are with him; he is not forgotten.

*Judy Raskin  
Roslyn, N.Y.*

"AIDS: ONE MAN'S STORY" COULD BE THE story of anyone's son, brother, friend, or lover with a fatal illness. Victor Bender and the many other Victors living or, sad-

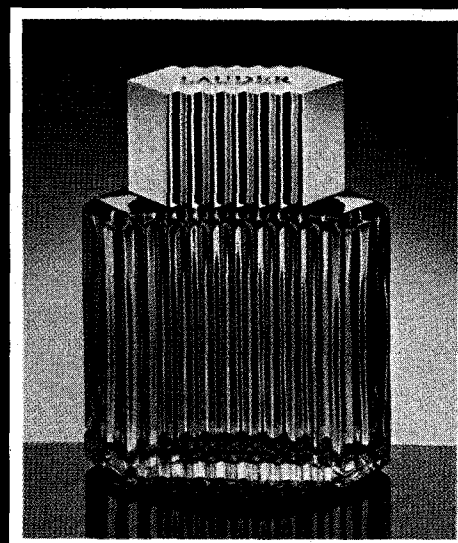
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ly, dying, alone have every right to expect the best medical care, compassion, and understanding that we have to offer. I felt so sad not only for Victor but also for his family and for all the people whose lives he has touched. I hope and pray that he is one among many to "beat" AIDS. Maybe one day soon we'll find a way not only to cure this disease but also to educate our society about homosexuality, AIDS, and the ways of people in general, and to teach acceptance and tolerance of those the so-called "normal" people consider different.

*Sheila Skolnik  
Brooklyn*

I COULD NOT HELP BUT FEEL SYMPATHY for Victor Bender; however, AIDS is a semi-preventable disease. Of course, a cure would be wonderful, and I believe the federal government must address this problem. But in the meantime, many people are not willing to modify their behavior. The accompanying photograph of gay men rallying was quite touching, but a few hours later, did these same men engage in sexual behavior that may harm their bodies' immune systems? If you tell a grown man not to place his hand in a fire because it will burn his hand, and the man proceeds to place his hand in the fire anyway, how much responsibility does the community have toward him? Children and those who acquire AIDS from blood transfusions are the most unfortunate victims. But come on now, adults, let's practice some preventive medicine and stop the actions that have proved to be fatal.

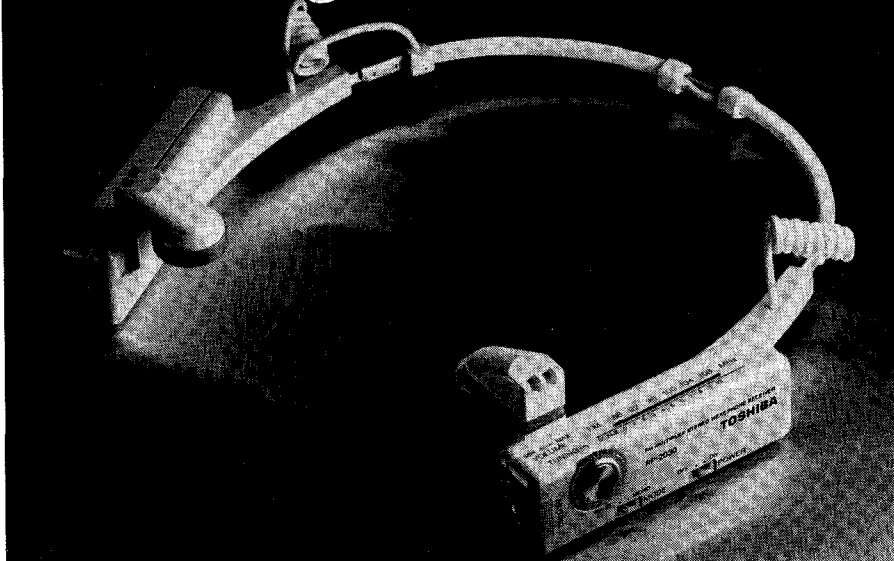
*Joseph Benitez  
Manhattan*

ALTHOUGH I HAVE LITTLE UNDERSTANDING of Victor Bender's life-style, my heart goes out to him for sharing his story in order to educate me and others like me. His world is coming apart, but he uses what strength he has to help others in the same situation. He's open enough to share his sorrow—to allow us to see his tears. This is not a homosexual issue but a people issue. The side of AIDS that most of us know is the fear of it. Bravo, Victor Bender, for opening our eyes to the true sadness of this disease.

*Valrie M. Selkove  
Manhattan*

I CRIED AS I READ VICTOR BENDER'S story. I cried for him and his family and for my friends and their families. Especially I cried because my younger brother died in late June. Mark was 28 and had not been actively ill or diagnosed as having AIDS until he suddenly landed in the hospital. His illness progressed with frightening, apparently unusual speed and did not respond to treatment. He died on his twelfth day in the hospital. He had both Pneumocystis

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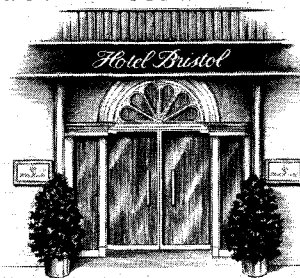


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carinii pneumonia and Kaposi's sarcoma (although there were fewer than half a dozen visible lesions on his skin, his lungs and other internal tissues were riddled with KS). The suddenness of Mark's death and the long, drawn-out nature of Victor's illness horrify me equally. I am terrified for the lives of my brother's girlfriend and previous lovers, warm and gentle friends all. And I ache for families like mine and Victor's who fear that their grief will not be met with support and understanding by neighbors and friends because AIDS continues to carry such a stigma. We were lucky on one count: The staff at St. Vincent's Hospital was universally available and supportive to all of us throughout. For their warm help I will always be grateful. But the truth is that Victor's sister is right: "The whole thing is a nightmare" and will continue to be until lives are no longer lost to the disorders caused by AIDS.

Wendy A. Lebowitz  
Brooklyn

BECAUSE I LIVE WITH MULTIPLE SCLEROSIS, reading about Victor Bender only heightened my feelings of disgust at the public's ignorance about disease. In the article, someone describes Victor as looking as though he had multiple sclerosis when he first contracted AIDS. MS is a very different disease from AIDS, and the statement only reminded me of society's proclivity to toss all those with any illness into a lonely den reserved for lepers. This tendency promotes ignorance, denial, and prejudice. To Victor and his friends, I say, Let us not dismiss our own humanity, though all those around us have. To the remaining public, I say, For every one of you walking down the street, there is one of us—one with AIDS, cancer, or multiple sclerosis. You've seen us—we're the ones with an extra bounce in our step and a small smile, saying to everyone, "Boy, am I glad I'm alive today!" We are all human beings, let's start acting that way.

Laura Davis  
Manhattan

## The American Express Course in Fine Dining

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I'M SURE THAT I'M NOT ALONE IN THE gay community when I say that I am fearful of reestablishing contact with friends I haven't seen in a while. If a few months pass without our being in touch, I fear the worst when I ask the simple question "How are you?" A case in point is your recent article "AIDS: One Man's Story." Victor Bender was a casual friend of mine; I did not even know that he was ill. Victor's comment that "the most wonderful thing about having AIDS is not worrying about having AIDS" was particularly insightful. No matter that many of us have changed our life-styles; we live in constant fear that it's only a matter of time. My greatest worry is that the man with whom I share my life will become

ill and that I will be helpless to comfort him. These nights, we sleep a little closer, literally holding on for dear life.

*Gary W. Miller*  
Manhattan

KUDOS TO PATRICIA MORRISROE FOR A touching, insightful look at AIDS. Her depiction of Victor Bender's ordeal shifts an all-too-often-abstract public focus to a more specific, personal one. Victor Bender's story is a potent reminder of the simultaneous specificity and commonality of human experience. The reality of AIDS is no longer "out there." It is here, uniquely traumatic for every victim.

*Pamela Singer, C.S.W.*  
NYU Medical Center  
Manhattan

### The Play's the Thing

WHEN I READ MICHAEL ROBBINS'S Article on adult education ["Using Your Head," August 19], my hair stood on end and my blood pressure went up several points. According to Lavonne Mueller, who claims to teach a playwriting workshop at the West Side Y, "Writing plays is an inexpensive hobby... all you need are pencil and paper." Anyone who recommends playwriting as an inexpensive hobby should be teaching students to paint by numbers, not write plays. "Pencil and paper," ye gods! Producers and theaters expect professionally typed scripts. Each copy—including typing, duplicating, binding, and postage—can cost anywhere from \$20 to \$120. Then add the cost for scripts that are mailed to "reputable" theaters and not returned. To pursue a career as a playwright takes absolute dedication, determination, and guts (a little insanity helps), qualities not found in the usual dilettante.

*Jan Henson Dow*  
Director, Playwriting Workshop,  
Western Connecticut State University  
Danbury, Conn.

### Time Out

MY HUSBAND AND I BOTH HAVE FULL-time professional careers, a 21-month-old baby, a too-small Manhattan apartment, and expensive taste. Everyone has been telling us to read your article "Second Thoughts on Having It All" [by Tony Schwartz, July 15], which they say is very interesting and describes us to a T. Unfortunately, neither one of us has the time.

*Wendy H. Hashmall*  
Manhattan

### Value Judgment

CHEERS FOR YOUR ARTICLE ON LESLIE Wexner ["The Bachelor Billionaire," by Julie Baumgold, August 5]. It was warm and alive, and it was nice to see references to Jewish upbringing and values pointed to with pride.

*Rabbi Joel Chazin*  
Palm Beach, Fla.

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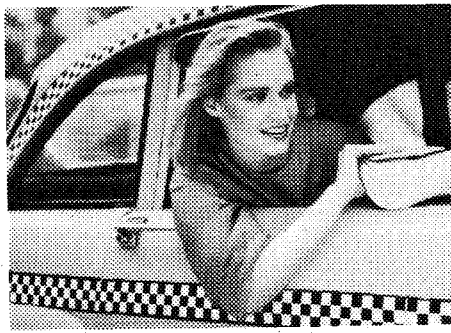
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# INTELLIGENCER

BY JEANIE KASINDORF

**KOCH KEEPS IT...CAROL SCAVENGES...DIANE DECAMPS...CHANNEL 7 SHUDDERS**

## THE MAYOR TAKES HIS FULL CUT

Mayor Koch may be having a terrific summer in the polls, but *Mayor*, the Off Broadway musical based on his autobiography, has been suffering from the summer doldrums. So the producers asked the authors—Charles Strouse, Warren Leight, and one Edward I. Koch—to defer royalties until business picks up this fall. Guess who was the only one to refuse? None other than the mayor himself, who gets \$375 a week when the show plays to capacity. When *New York* asked Koch why he was such a poor sport, he said, "I'm an artist. I don't take cuts."

## CAROL'S MONEY GAL TAKES A VACATION

It's no secret that Carol Bellamy's campaign has been having trouble raising money for the mayoral race. But what is a secret is just what kind of trouble has arisen between Bellamy and her chief fund-raiser, Nancy Kuhn. Kuhn is a former Mondale fund-raiser who did such a good job in New York that Mondale once quipped he'd make her his Treasury secretary.

In early August, after the Bellamy people had brought another former Mondale fund-raiser, Frances Kidd, up from Washington, Kuhn took a three-week vacation. At that point, Bellamy had raised only \$700,000 to Koch's \$5,385,000.

Bellamy's press secretary, Morri Berman, and Kuhn both insist the timing of Kuhn's holiday wasn't unusual. "I have a family, and I want to give them some time," Kuhn says. "I'm still

involved in the campaign." But when one Democrat asked the new fund-raiser what had happened, Kidd said, "I'll tell you about it after the primary."

## RATTLING CAGES AT CHANNEL 7

Change is already in the air in the Channel 7 newsroom, where Dennis Swanson, president of ABC-owned TV stations, just brought in Bill Applegate as news director and station manager. Executive producer Howard Doyle is gone, and Applegate has failed to renew the contract of reporter Julie Eckhart. And, says a Channel 7 reporter, they're only the first of "several expected to go." Applegate's changing the look of the news, too, removing reporters from the news set so the audience can concentrate more on the anchors.

It's widely assumed that Swanson has brought Applegate in to clean house at Channel 7. "Swanson and

Applegate consider this the challenge of their careers," the reporter says.

The Channel 7 newsroom staff may have to take a bit of a beating while things are being turned around. In Chicago, where Applegate was news director at ABC-owned WLS-TV and Swanson was general manager, the pair laid off a dozen people. In Applegate's first year there, one of his producers posted a notice forbidding personal conversations during working hours. Employees had to go to their union to get the order changed. "He's loud and abrasive," says Chicago *Tribune* TV critic Jon Anderson, "but despite all the criticism, his management style worked here. He brought the station back."

## D'AMATO AND KILEY: TUNNEL OF LOVE?

A Tunnel to Nowhere summit conference is being planned by Senator Alfonse D'Amato and MTA chairman Robert Kiley. The meet-

## D.V.F. FOLLOWS HER HEART...TO EUROPE

Why is Diane Von Furstenberg selling her twelve-room apartment at 1060 Fifth Avenue to Chanel owner Alain Wertheimer? Because after fifteen years in New York, she has decided to divide her time between New York, Paris, and Milan. She's opening an atelier on the Via Chiaravalle in Milan, where she will design and produce her couture collection, and has rented an apartment on the Left Bank in Paris as a home and an office for her \$250-million-a-year empire. She'll also keep her eighteenth-century farmhouse in Connecticut and her apartment at the Carlyle.

Von Furstenberg says the decision was strictly a business one: "I used my European experience in America. Now it's time to put my American experience to use in Europe. To keep the creative process working at this point in my career, it makes sense to divide my time." But friends say the decision may have more to do with the current man in her life, novelist Alain Elkann, who has written three successful novels in four years, the latest being *Piazza Carignano*, a love story that's a current best-seller in Italy. The 35-year-old Elkann makes his home in Paris. "Now Diane is going to be a writer's lady," one friend says.



VON FURSTENBERG



WABC



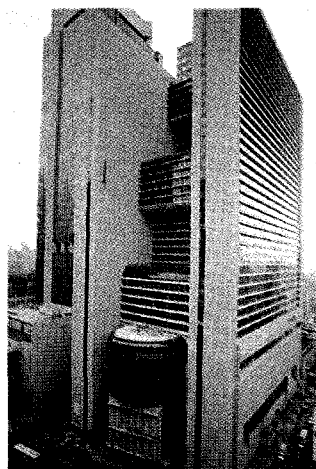
D'AMATO



## GUCCIONE'S RETREAT...DISNEYLAND'S DESTINATION...NEW STOP ON THE RIALTO



MINNIE MOUSE



THE MARRIOTT MARQUIS



ASTOR

ing will be the first time the men have spoken since D'Amato announced that he had asked U.S. Attorney Raymond Dearie and the Senate Transportation subcommittee to investigate how the MTA could manage to spend \$800 million on the 63rd Street subway tunnel. At that time, D'Amato suggested that a federal grand jury would find "at the very least, incompetence, maybe corruption."

Mayor Koch pointed out at the time that Kiley had headed the MTA for only twenty months of the fifteen-year-long debacle. Now D'Amato has apparently decided that he did, indeed, come on too strong and that he and Kiley had better patch up their differences.

This won't be the first time D'Amato and Kiley have said they would kiss and make up. Last February, after D'Amato called Kiley a "jackass" during an angry hearing on the Bernhard Goetz shootings, the two men's staffs announced that they were going to meet to straighten things out.

Hoping to do better this time, staff members on both sides plan to spend at least a month or two laying the groundwork before the two actually meet.

## A PENTHOUSE IN THE COUNTRY

Bob Guccione has been looking for a summer home ever since he couldn't get the Westchester estate of *Reader's Digest* founder DeWitt Wallace. Now he's found one—the former Staatsburg, New York, estate of Helen Hull, first wife of Vincent Astor. The *Penthouse* publisher will spend \$2.5 million for the sixteen-room house, six barns, and 60 acres on the Hudson, and another \$2.5 million for renovations.

## PORTMAN THEATER TAKES WING AFTER ALL

Remember the flap about the theater in Times Square's Marriott Marquis ("Intelligencer," April 29)? Well, last week the City Planning Commission decided it didn't matter that the auditorium—built to replace the razed Helen Hayes and Morosco theaters—didn't fulfill the promises made by architect John Portman, who cut the wing space in half.

Those who had opposed the demolition of the old theaters are predictably upset. "He's gotten away with throwing a sop at the public," says Jack Goldstein, executive director of Save the Theatres. "This theater is not what he promised." The commission could have refused to approve the theater because of the alterations. Instead, it accepted use by nonprofits for up to 30 days a year when the theater's dark.

## MICKEY AND DONALD GO TO FRANCE... OR IS IT SPAIN?

The talk of Paris this summer, if you believe a recent *New York Times* dispatch, is the "huge French Disneyland scheduled to be built... 15 miles east of the city." Well, not quite. The talk of Paris and the rest of Europe is that France and Spain are locked in heated battle to persuade Walt Disney Productions to allow one of them to become the first country in Europe with its own Disneyland.

Top Disney executives have traveled to Europe to listen to representatives of France and Spain make pitches for the project, which could cost around \$2 billion. Because where Mickey and Donald go, so could 40,000 jobs and millions of dollars in foreign exchange.

"We never expected the competition to be this intense," Disney spokesman Erwin Okun says. The French have reportedly offered to build a new highway and railway route to their prospective site, adjacent to the site of the Battle of the Marne. The Spanish are said to be offering tax incentives, along with hints that the government would provide a quarter of the financing.

If the success of Japan's Disneyland is any indication,

the company will do well no matter which country it chooses. Disney didn't pay a cent to build the \$650-million Tokyo park, yet it takes in 7.5 percent of revenues.

MARY ANNE OSTROM

## THE CUSTOM HOUSE: LESS TO FIGHT OVER

The U.S. Custom House is up for grabs again. But this time, groups bidding for the right to rent part of the Beaux-Arts building will have 40 percent less space in which to create a new cultural center for the city.

That's because the Feds have decided to move the National Archives, with its genealogical-research center, from its little-used offices in Bayonne, New Jersey, into the building.

The Holocaust museum won the first round of bidding for the space last year. Now that it may move to Battery Park City, the runner-up, the Cultural Council Foundation, on whose behalf Brooke Astor waged a campaign, was hoping it would automatically win the right to turn the Custom House into a downtown center for such groups as Franklin Furnace and Mabou Mines.

But government attorneys, afraid of a lawsuit if they don't start again from scratch, plan to advertise for bids at the end of the month.

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## The Bottom Line/Dan Dorfman

# INVESTING IN HOPE ON AIDS

### Overpriced Stocks

WALL STREET HAS ALWAYS GONE WILD over "medical miracles"—cures for the common cold, cancer, herpes, baldness, and the like. The cures remain elusive, but big bucks have been made—and often lost—on many of the companies touting these "discoveries." Now excited investors are pouncing on the prospects of a new medical miracle by sharply bidding up the stock prices of companies searching for a cure for AIDS.

Take Newport Pharmaceuticals, a frequent highflier in the medical field. Its stock has shot up nearly tenfold, from a 52-week low of  $1\frac{1}{4}$  to a recent price of 12. Imreg, another AIDS-cure hunter, has climbed from 5 to  $13\frac{1}{8}$ . Centocor has risen from 8 to 18. Chiron has gone from  $4\frac{1}{4}$  to  $7\frac{1}{2}$ . And ICN Pharmaceuticals has jumped from  $7\frac{7}{8}$  to  $10\frac{1}{8}$ .

Most of these companies are engaged in other medical work, but their AIDS-related activity has clearly been a plus for their stocks. Sometimes just the whisper that a firm is working on AIDS has been enough to buoy the price.

However, one sharp tracker of the medical field, James McCamant, the editor of the biweekly, San Francisco-based *Medical Technology Stock Letter*, warns that many investors face the prospects of severe losses. McCamant, 51, asserts that the potential size of the market, tiny at the moment, is still an unknown. And the prospects of any meaningful earnings from any AIDS cure or preventive are no doubt a long way off.

The approval of the Food and Drug Administration would be required to market any drug or treatment. And the word I get from one FDA source is that "approval based on what we've seen and heard about so far will not be easy to get."

At present, there are 12,000 confirmed cases of AIDS; blood samples suggest that another 500,000 to 1 million people may be afflicted. The latest estimates suggest that the number of new AIDS victims could run as high as 100,000 over the next five years. Though the numbers are frightening, they don't add up to a big market.

Of all the companies engaged in battling AIDS, McCamant likes only two—Newport Pharmaceuticals and Imre—based on current stock prices. Neither, though, has received marketing approval from the FDA for AIDS-related products. To date, only Imre, whose stock is trading at about  $4\frac{1}{4}$ , has applied for ap-



**FAST RISE:** The search for "medical miracles" has often lured unwary investors.

proval. Both companies claim their AIDS product can treat other medical ills. Newport's proposed AIDS entry, a pill that's designed to help restore the immune system, is also said to fight herpes. Imre's product, described as a device similar to a kidney-dialysis machine, is applied outside the body. Its aim is to remove immune complexes from the blood, thus allowing the immune system to start functioning properly again. The Imre device is also said to aid in the treatment of breast cancer.

Imreg, another company working on AIDS products, is described by McCamant as having "a grossly overpriced stock." The company's entry is a drug that helps stimulate the immune system; repeated injections are required. Testing is in the initial stages, and FDA approval, says McCamant, is a long way off.

Cetus, Amgen, and Hoffmann-La Roche are also working on immune stimulators, says McCamant, but even if their products are ultimately successful, they'll make relatively small contributions to earnings, given the size of the three companies.

Anti-virals—drugs that destroy a virus in the body—are attracting some Wall Street interest. ICN Pharmaceuticals, for example, is involved in this area. But McCamant advises, "Stay away!" He thinks this will be a small market because of the potential side effects of the drug. What's more, he cites growing competition in this sector.

A diagnostic testing system for AIDS (essentially blood testing) is already available, with Abbott Laboratories dominating the market. But for Abbott, it's a very small part of the business. Electro-Nucleonics is also engaged in diagnostic testing, but McCamant maintains that any benefits from this business are already reflected in the price of the company's stock.

Chiron, Genetic Systems, and Centocor are working on "second generation" testing for AIDS. This is done through a method in which blood is mixed with a reagent made from gene-splicing. None of this activity is regarded as big business for the three companies, because Abbott is expected to continue to dominate this market.

### The Office Glut

INVESTORS IN OFFICE REAL ESTATE MAY be investing in a time bomb. A new study reports that a glut of office space will hit virtually every market around the country by 1987 and that the value of that real estate could drop sharply. That could be bad news for a lot of people. This year alone, roughly 3 million people are expected to invest about \$5.5 billion in commercial real estate. Included are many IRA accounts.

The study, conducted by REIS Reports, a firm that collects data on top real-estate markets, predicts vacancy rates of 30 percent or more in areas by 1987. Hard-



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est-hit spots will include the Tampa and Palm Beach areas in Florida; Austin, Texas; and Phoenix, Arizona. Even Manhattan's once robust market will feel the sting, with its office-vacancy rate rising 50 percent over the next three years—from 8 to 12 percent.

"Twelve percent of a market as large as Manhattan's will mean a lot of empty offices," Lloyd Lynford, president of REIS Reports, told my colleague Jeannette Walls. Already, about 25 million square feet of Manhattan office space is said to need tenants. And Lynford predicts 40 million square feet will be vacant by the beginning of 1989.

Lynford blames the coming national glut on developers and investors who went "real-estate crazy" during the wild market of 1981 (when, for example, Manhattan's office real-estate-vacancy rate was a paltry 2 percent). Office real estate was seen as a hot investment, and money poured in from insurance companies, banks, savings-and-loan associations, and Real Estate Investment Trusts.

Meanwhile, as new office buildings continue to open at a brisk pace, Lynford says, "no one's stopping to ask where the bodies will come from to fill these offices." He warns that continued heavy investing in office real estate by financial powerhouses is creating a "very dangerous situation." Not only will a lot of these investments "probably go belly-up," he says, but their demise could threaten the financial institutions themselves—jeopardizing a lot of IRA accounts as well.

### The Runoff

TALK PERSISTS THAT E. F. HUTTON WILL BE taken over and that its new owners will install Sanford Weill as chief executive. Weill, 52, the former president of American Express, would replace current Hutton boss Robert Fomon and have a major piece of the action. Weill confirms that he's been approached by several people outside Hutton about the top job at the brokerage firm, but he insists, "I haven't made up my mind what I want to do."

... Dow Chemical declines comment on strong Wall Street rumors that it has been accumulating shares of Raytheon, the defense giant. Whether the rumored stock purchases are simply the establishment of an investment position in Raytheon or the prelude to a merger with the company isn't known. ... A sour note for the stock market: Insider selling—the sale by officers and directors of their own companies' shares—has hit the highest level in five months, according to *Vickers Weekly Insider Report*. That's significant, because insider activity usually signals the general direction of the market. Gibson Greetings leads the selling parade, followed by Humana, Macmillan, IBM, and Federal Express.



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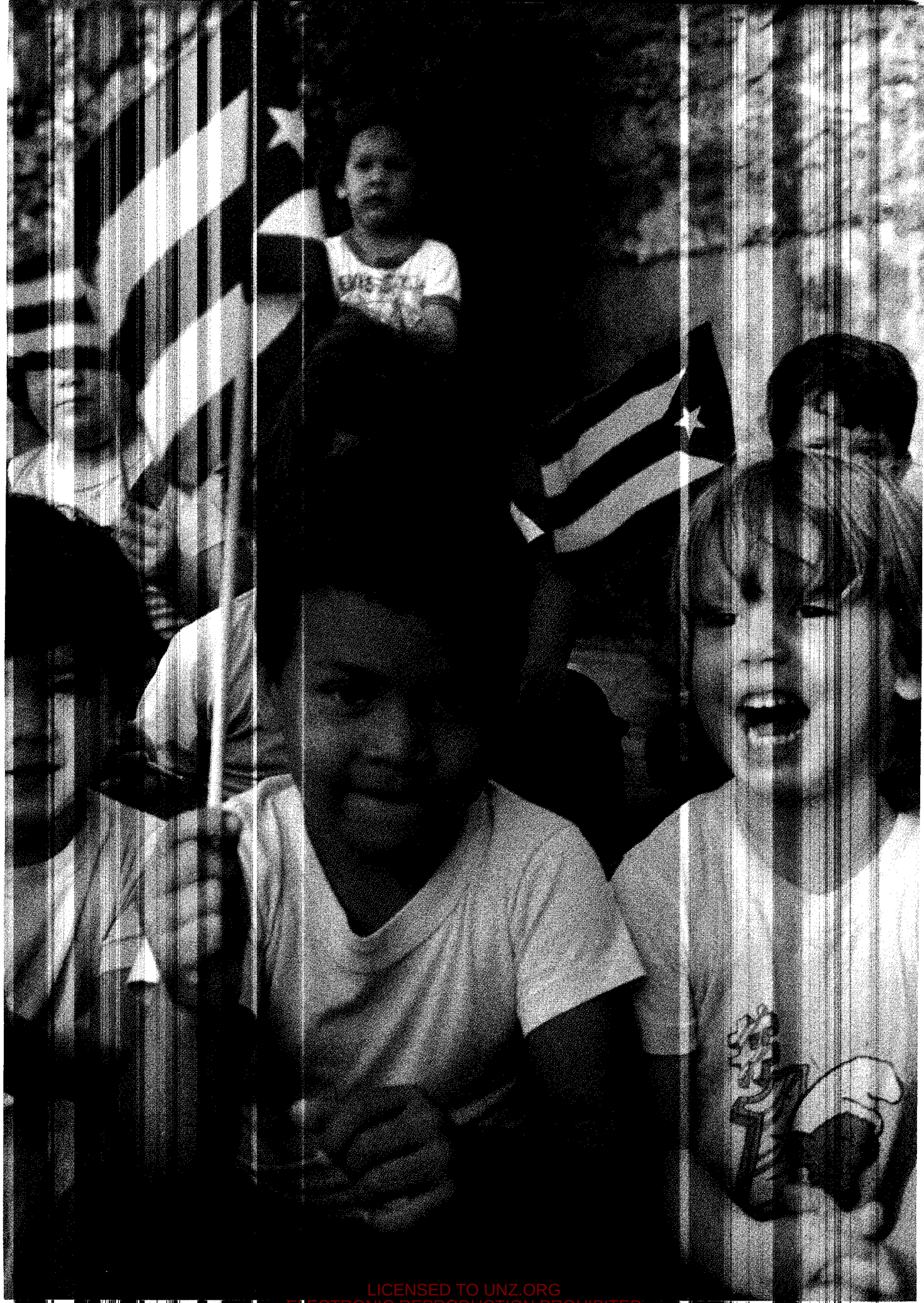
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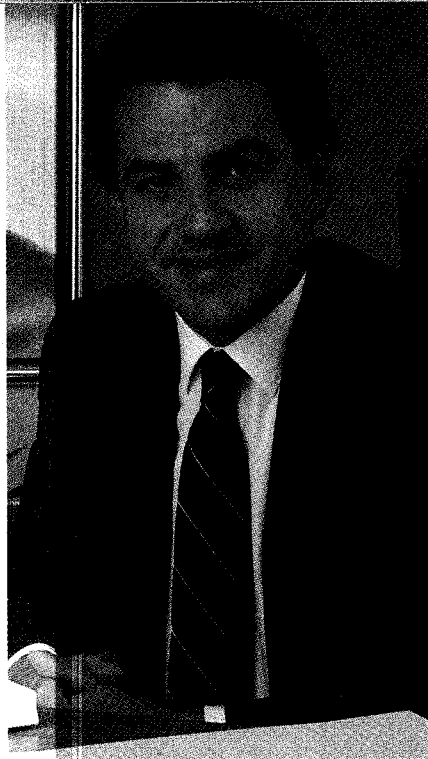
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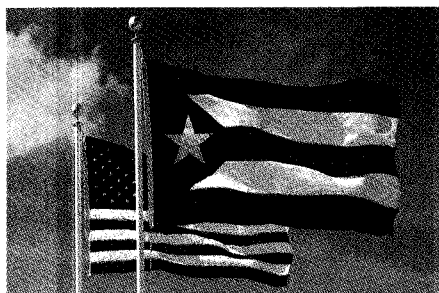
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# HERE COMES THE BRIDE



**SWEETNESS COUNTS:** While its competition touts the risqué, Estée Lauder pushes romance.

## Lauder's New Fragrance

BEAUTIFUL ALMOST DIDN'T HAPPEN. Estée Lauder had second thoughts about the name after some of her friends and associates pooh-poohed it. After all, only one other major perfume—Red—had been named with an adjective instead of the usual noun. And then Leonard Lauder, the president and chief executive officer of Estée Lauder, Inc.—and, we might add, the founder's son—had that eleventh-hour dream that resulted in the scrapping of the original package (blue) and the designing of a new one (hot pink) just a day before the May sales presentation. But the elements finally did come together—the scent from Mrs. Lauder, the name and marketing plan from headquarters in the General Motors Building, the bottle and cap from Paris, the logo from San Francisco—and it all seemed so right. So right, in fact, that this, the company's first new fragrance in seven years, seems destined to zoom to the \$50-million sales mark already hit by the other premium-priced scents—Giorgio, Oscar de la Renta, and Opium.

What a maverick idea, calling a perfume Beautiful. It sounds so—well, *virginal*. Here is Estée Lauder, touting innocence (indeed, the advertising symbol for the new perfume is a bride), while the other companies push debauchery. Yves Saint Laurent's Opium, introduced in 1977, started the trend of using names verging on the shady or the risqué.

Next came Revlon's Scoundrel, a mass-market brand. Dozens of other companies tried the same shock tactics, and failed. Then, last February, Calvin Klein used a sensuous photo of a strange *ménage à quatre*, and a \$17-million promotional budget, to introduce Obsession. Parfums International, a division of Chesebrough-Pond's, has just come out with Decadence. But the most amazing contender in this category—to be launched in America in 1986—has got to be Poison, the first woman's fragrance from Christian Dior that does not use the Dior name.

The commercial used to introduce Poison in Europe shows a woman clad in a black bodysuit dancing lasciviously around a Poison bottle. "Poison is an innovative and daring concept in women's fragrances," says Susan Biehn, vice-president for advertising and creative services at Dior. "With so many new fragrances introduced each year, it is necessary to break through the noise surrounding these launches. We realize the name Poison is controversial, but we feel that as long as we handle every aspect of this fragrance nobly, there's nothing to fear. Knowledgeable women are not afraid to try Dior's Poison, because they know it is harmless and enticing to men."

According to the Fragrance Foundation, fragrance sales in this country reach \$3 billion annually. And certainly not every fragrance is given a name designed to startle or amuse a permissive public.

Among a slew of new scents, for instance, are Ultima II's Maroc and Chanel's Coco (what startles is the print campaign, shot by Richard Avedon—there's no text in these ads). But Beautiful is more than a departure from the prestige-fragrance world in general; it's a break from Estée Lauder's own repertoire of "more serious" and "weightier" scents, says June Leaman, senior vice-president for creative marketing. "It's lighter, more floral, more upbeat, more joyous, and aiming for a new breed of customer." That customer is younger (say, 28) than the woman (about 35) usually targeted in Lauder campaigns. Lauder expects this new woman to buy Beautiful for herself rather than wait around for a Prince Charming to present it to her.

The Estée Lauder people expect women to find Beautiful alluring partly because of its hot-pink dressing and partly because the scent, a combination of nineteen varieties of flowers, was created by Mrs. Lauder, one of those fragrance doyennes noted for their "nose." She started work on the scent in 1981, two years before her husband and corporate partner died.

What else sets Beautiful apart? Image. "We had to come up with a symbol that works worldwide," says Alvin Chereskin, president of AC&R, the company's ad agency since 1967. "In every country, the most special time of a woman's life is her wedding day. In America, weddings are coming back into style. People have decided that sex is wonderful, but romance is even better. A wedding is that new moment, the beginning. No other perfume has ever used a bride as its symbol."

Vivian Behrens, vice-president for fragrance and makeup marketing at Estée Lauder U.S.A., notes that the name edged out Fleur 2,000 and hundreds of other possibilities. "It's the quintessence of what Estée Lauder stands for," she says. "It's a reaffirmation of the positive in an environment that dwells on the negative. It is a celebration of romance, of life, of love, of women. In almost every woman's life there's a moment when she's said to be beautiful. The imagery of the bride is timeless, classic, an integral part of every culture's traditions."

Beautiful's magazine ads use gauzy, impressionistic pictures of Lauder model Willow Bay in a wedding gown, with the tag line "This is your moment to be beautiful"; TV commercials use a rendition of the Bruce Fisher-Billy Preston song "You Are So Beautiful." This is the first time the company is using TV advertising to



TREVIRA.





# ANTAEUS

HAS A NEW STRENGTH.

BLOOMINGDALE'S

send off a new fragrance, even though Beautiful is not intended to be a mass fragrance. (It's priced at \$150 an ounce, though the half-ounce Eau de Parfum spray will go for \$16.50.) This may be the first time a fragrance is being offered with its own accompanying makeup look—lipstick, blusher, and nail lacquer in the package's penetrating pink. And this is possibly the first time that a perfume is being marketed (well, at least for now) as a liquid only—no body cream, lotion, soap, or dusting powder, thank you.

Estée Lauder, Inc., will give out five times as many samples of Beautiful as it has given out for its other perfumes—and Lauder is a company that is grounded on sampling. Thirty-nine years ago, when Estée and Joseph Lauder began peddling their wares—four skin-care products based on formulas created by Mrs. Lauder's Viennese uncles—a big Madison Avenue ad agency laughed away their \$50,000 account. So the Lauders tried their own hand at marketing and distributed 100,000 samples. That was so successful that they developed a mailer sampler; they now give out 120 million samples a year.

Some 10 million samples will be handed out this fall, at the launch; by next fall, the company expects to have given away 25 million. "We're using every tool in the book," says Robert Barnes, president of Estée Lauder U.S.A. Store presidents will invite preferred customers in for a preview sample. Boxed miniatures of the perfume bottle—a kind of squarish configuration with a gold-colored cap in a hot-pink carton with a gold-foil tongue—and vials in hot-pink envelopes will be given away. Scented sachet cards will turn up in some mailboxes. There'll be elaborate schemes to draw customers to "dramming units" (urns stocked with Beautiful). "Beauty advisers" will wear hot-pink tunics. Sales outposts throughout stores will resemble the Beautiful cartons, and roving musicians will play the Beautiful theme. "We're trying to make this an event, to build excitement," says Ira Levy, senior vice-president of corporate-design marketing.

But all the savvy sampling and promoting in the world won't make a scent successful if it isn't worthy, says Evelyn Lauder, corporate vice-president and daughter-in-law of the founder. "You can take a beautiful package and do a wonderful campaign and flog it, but without a beautiful scent you won't get repeat purchases. The curious, the chic, and your competitors will all buy the first time. But that won't give a fragrance life. We're looking for a span of 30 years, like we've had with Youth Dew."

Estée Lauder introduced that dark-brown fragrance in 1953, when the rage was all light-colored scents. Five years earlier, Saks Fifth Avenue had become the



first department store to carry the company's products; in 1960, Harrods became its first outlet outside America. In 1968, the company introduced Estée, which it claims was the first super (long-lasting) fragrance. A year later, Azurée was put on the market, presumably to celebrate the Côte d'Azur, where Mrs. Lauder owns a villa.

In 1972, in time for the jeans explosion, out came Aliage, the world's first "sports fragrance," and a year later, Mrs. L. took her own scent, Private Collection, public. In 1978, out popped triplets: the floral and phenomenally successful White Linen and two moribund siblings, Celadon and Pavilion. Separately the company also introduced the exotic Cinnabar. Aramis, the first company with a full line of men's grooming aids, was launched in 1965, and in 1968, Clinique Labs offered the first complete line of fashion-oriented, allergy-tested products. In 1979, Estée Lauder introduced Prescriptives, using "analysts" wearing silk jackets who evaluated customers' skin-care and makeup needs on the spot.

Today, the company markets more than 1,000 products and rakes in an estimated \$1 billion in annual sales, a figure that puts it in contention with Revlon as the retail leader of the cosmetics industry. Estée Lauder, Inc., is still privately held and tightly run by the founding family. When Joseph Lauder died, his son Leonard, who was already president and CEO, became the patriarch. His only sibling, Ronald, took a leave from the company to serve as deputy assistant defense secretary in the Reagan administration.

Though much of the company's success has been credited to Mrs. Lauder's nose, other things clearly helped. One was marketing savvy. Industry observers concede that Estée Lauder, Inc., modernized perfume from a special-occasion product in a beautiful bottle to something used every day; that the company was the first to sell its goods primarily in department stores (it now controls a huge amount of valuable department-store counter space); and that Lauder introduced a few well-targeted, well-timed products that anticipated major trends.

But something else, Leonard Lauder says, deserves credit—the company's penchant for risk-taking. "We have always gone against the grain, against fads, and have zigged when others zagged," he says. Talking about the launch of Beautiful, he enthuses, "Everyone in the world has the God-given right to be beautiful, and all women want to be. This fragrance can help turn those fantasies into reality."

I was ready to dismiss all this as hum—like Charles Revson's vision that he was selling not cosmetics but dreams—until, reeking of the new Lauder scent, I got into an elevator. Two strangers told me I smelled beautiful.



INTRODUCING ANTAEUS SPORT COLOGNE.  
LEAN, LITHE, STILL POTENT.

BLOOMINGDALE'S



# THE 'TIMES' THAT TRIES MEN'S SOULS

## Two Casualties

TO THE CONSPIRACY-MINDED, IT LOOKED like a couple of straightforward demolition jobs on West 43rd Street, executed by the real-estate powers that be.

First, in early August, an Editors' Note in the New York Times ripped apart a piece by Times reporter Jane Perlez on Mortimer Zuckerman, the developer of the Coliseum site at Columbus Circle (as well as owner of *U.S. News & World Report* and *The Atlantic*). The Editors' Note had called Perlez's article "opinionated," "pejorative," and "unbalanced," con-

Schanberg column was handled by Sydney Gruson, vice-chairman of the Times Company, acting on behalf of Times publisher Arthur O. Sulzberger, who was away in Alaska (the trip was "a long-standing commitment," Gruson says). But those knowledgeable about the Times believe that whoever the agents of record may have been, Rosenthal was the real force in both instances.

The blasting jobs on Perlez and Schanberg were "nothing personal," one of the principals says. "They were about the nature and purposes of Times journalism." Perlez, 37, a bright, tough-minded jour-

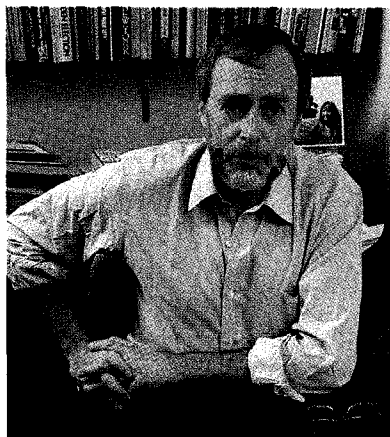
was not interviewed for this column, though messages were left for him.)

Less than twenty years ago, the Times Newspaper Company was a marginal business operation, barely profitable, in danger of slipping from Sulzberger family control. Sulzberger became publisher in 1963; Rosenthal took over as executive editor in 1977. Together, they presided over a series of business and editorial successes, including the Times's "sectional revolution" ("SportsMonday," "Science Times," "Weekend," et al.), which brought fresh readers and advertisers to the paper. Last year, the Times

### Schanberg Op-Ed Column In Times to Be Discontinued

After four years of writing his twice-weekly "New York" column on the Op-Ed page of The New York Times, Sydney Schanberg has been asked to accept another assignment, which is now under discussion.

The announcement was made yesterday by Sydney Gruson, deputy to Arthur O. Sulzberger, publisher of The Times, in Mr. Schanberg's absence. Mr. Gruson said the paper hoped, in time, to renew a metropolitan affairs column.



### EDITORS' NOTE

An article in Metropolitan Report on Monday about Mortimer B. Zuckerman, the real-estate developer and magazine publisher, described his career, which reached a high point last month when his company was chosen to develop the Coliseum site at Columbus Circle. Through opinionated phrases and unattributed characterizations, the article established a tone that cast its subject in an unfavorable light.

said, "instead policy job." Without nancism, the article's "arch ratively. It attributed unnamed — "seems alive more." An "who decl" tion Mr. about.

**SIGNALS:** Columnist Schanberg and his reassignment notice; the Editors' Note on the Zuckerman story.

cluding, "It should not have appeared." Then the Times leveled Sydney Schanberg and his twice-weekly metropolitan column. Schanberg, 51, got the word right after he returned from vacation, and with a bulldozer efficiency more appropriate for razing an SRO hotel than a 26-year Times veteran, Pulitzer Prize-winners (for his dispatches from Cambodia), and world-renowned journalist (through the medium of *The Killing Fields*, the motion picture based on his Cambodian days). In Schanberg's last column before his vacation, he had, yet again, attacked the Westway development project—favored editorially by the Times and by the city's power structure—calling it a "mega-boondoggle."

Perlez and Schanberg may have encroached on the power of the real-estate interests. That, however, was not their major transgression. Rather, their work had offended an even higher power in New York—the authority of the New York Times itself as interpreted by Times executive editor A. M. Rosenthal. True, the Editors' Note thrashing the Perlez piece was written by metropolitan editor Peter Millones; the demolition of the

analyst who worked for the New York Daily News before joining the Times in 1981, had written an "un-Timeslike piece." Schanberg's sin was more serious. He had accused the Times's news pages (as well as those of the other city dailies) of being "strangely asleep" about the "scandal" of Westway. Worse, he had written that the exception to this silence had been the "first-rate coverage" by the Newark Star-Ledger. "That drove Abe up the wall," a Timesman claims, "to read in his own pages that another paper was doing better covering the city."

So the conspiracy theorists have it half right. It is a story about power in New York—but journalistic power. And like most accounts of the exercise of power, relative or absolute, it is a cautionary tale.

A. M. Rosenthal is 63 now. He has worked at the Times all his adult life, beginning as a stringer while at City College. According to an acquaintance, after 45 years with the Times, Rosenthal can still say, "I get a tingle every morning when I enter this building." (Like Sulzberger, Rosenthal went on vacation right before the Schanberg announcement and

Company became a billion-dollar corporation, with the Times alone achieving operating profits of around \$150 million. This year, both the company and the paper are well ahead of 1984.

Under Rosenthal, too, the Times's warring fiefdoms have been brought under control. Rosenthal has populated key editorial positions with his own people, editors who see the world as he does. He has made the paper his own, as much as any editor can. He is the keeper of the flame, unremittingly upholding the Times's reputation against foes, real or imagined, internal or external. "Abe Rosenthal is the brilliant creator of the modern Times," a rival newspaper executive says. "But he's also the tyrant of the Times. He has no sense of moderation when the paper's name or procedures are involved."

It's hard, though, for even the most dedicated spirit to be a dictator at a daily newspaper. Magazine editors can oversee every word that goes into their pages—there are, on average, 50,000 words each week in *Time* or *New York*. Television news executives can preview



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major elements of their newscasts. But no editor can screen the 100,000-plus words that go into a major newspaper.

In the case of most papers, editors exercise prospective control through hiring, promotions, and by insistence on certain standards of performance. Editors can also achieve some retrospective control through such devices as letters-to-the-editor columns and boxes for corrections, and in a few cases, by using ombudsmen—semi-independent staff people who comment on coverage. Beyond individual papers, there has been the National News Council to hear complaints brought by aggrieved parties against news organizations. The council died last March, in part because the *Times*—the newspaper of record—ultimately ignored its decisions. Rosenthal instituted the Editors' Note in February 1983. Correction boxes would deal with factual errors; under the heading of "Editors' Note," as the introductory sentence put it, the *Times* would amplify articles or rectify "what the editors consider significant lapses of fairness, balance or perspective." To judge the *Times*, the *Times* would have its own news council, run by Rosenthal.

After the Editors' Note about Zuckerman, and the conspiracists' charges that the *Times* was especially sensitive to the complaints of real-estate interests, Rosenthal derided the notion that the powerful have a private channel to his paper. While he might, Rosenthal told *Newsweek*, take a phone call from, say, Henry Kissinger before taking one from an ordinary citizen, the *Times* "wouldn't do anything more for Henry Kissinger than for [ordinary citizen] Mr. Blatz."

Yet an analysis of 105 Editors' Notes over the last two and a half years shows next to nothing about the Blatzes of the world, while Kissinger has benefited from two Notes. The parties who get two or three paragraphs of an Editors' Note are almost always public officials, influential people, or institutions. Once in 50 times, an ordinary party appears—for example, a high-school coach said to have been unfairly characterized.

While it's true that *Times* news stories deal with the official business of the world, it's hard to argue that the news ratio of Kissinger to Blatz is 50 to 1. More plausibly, the powerful and the articulate know how to complain. Yet the Kissingers and Zuckermans aren't really the intended beneficiaries of the Editors' Notes. The Notes are *ex cathedra*, as much for the communicants within the *Times* congregation as for the his-

torical record. They are about control.

Editors' Notes set down instructive sermons on the practice of journalism: Context must be provided; sources should be identified whenever possible; quotes should be verified with the quoted person and not borrowed secondhand from other media; if references are made by one party to a second party, the latter must be sought out for a response.

Admirable though these rules may be, they don't necessarily correct the record. The Note on Zuckerman, for example, concentrated on Perlez's "tone." Perlez referred to Zuckerman as "plotting" to acquire the Coliseum site, rather than using a more neutral *Times* word, like

"planning." While Zuckerman certainly wasn't happy about the article's implication that he's some kind of graduate Sammy Glick character, when he composed his three-page letter of complaint to the *Times*, he listed what he regarded as the article's factual errors, offering no fewer than fourteen points of rebuttal. To take one instance, Perlez quoted one source as doubting that Zuckerman actually paid the announced \$168.5-

million for *U.S. News* because "when Mr. Zuckerman bought it, the magazine had \$35 million stashed away..." Perlez's figure, Zuckerman said, overlooks "the \$47 million in liabilities" taken on when he acquired the magazine.

The Editors' Note leaves such factual issues unresolved. Had the *Times* run a standard letter to the editor, the issues would have been aired. Zuckerman, however, doubts his letter will appear. For now, the Note stands Perlez—and her immediate editors—in the corner. Zuckerman's specifics and Perlez's possible rebuttals are beside the *Times*'s point.

The unseating of Schanberg—officially he's awaiting "reassignment"—also sends a message to the staff. The column, Schanberg said last week, "addressed itself to power in the city and to issues of justice and equality. I was proud of it. The *Times* should have been, too." The *Times* wasn't.

Both Schanberg and Gruson agree that no one column or issue caused its demise. In truth, Schanberg's difficulties go back to his years as the *Times*'s metropolitan editor, from 1977 to 1980. *Times* people recall the almost daily arm wrestling that went on between Schanberg and Rosenthal and his deputies over what the metro section should cover. "The top editors wanted stories about 'the beautiful city,'" one informant says. "Vibrant, exciting New York." Schanberg wanted more attention to the other

New York—the have-lesses. Schanberg finally asked out. The column was his next assignment, and the new battlefield.

In the *Times*'s structure, columnists answer finally only to publisher Sulzberger. They are formally free, as Schanberg says, "to have opinions other than those set forth on the editorial page or held by senior persons at the *Times*." In practice, *Times* people say, Schanberg got periodic static about his columns: He was late with copy; his subjects—SRO's, the homeless—were downers. These in-house complaints, however, were usually coupled with the disclaimer "But, of course, no one can tell a *Times* columnist what to say." But, of course, too, there are no lifetime endowed chairs on the Op Ed page. "I never heard the word 'tenure' here," says William Safire, whose column runs across the page, and political spectrum, from Schanberg's old space.

The *Times* buried (at the bottom of an inside page of the metro section) its announcement that it was discontinuing the column. Schanberg says he wishes there had been less discretion, that the *Times* would speak out about its decision. The story does deserve more space, for the same reason so few people were willing to talk about it on the record—because it's about the *Times* and its direction.

It's not just that the *Times* has moved to the right. The whole country has moved right, though the degree of the *Times*'s shift was approvingly noted last year by the Heritage Foundation—an influential voice in Ronald Reagan's Washington—in its *Policy Review*. The publication praised the *Times* for Rosenthal's efforts "to get the [news] pages straight politically." "The *Times*...is reaffirming its greatness by retreating from the radicalism of the last two decades," *Policy Review* concluded.

Actually, the *Times*'s shifts have been more subtle; to be straight politically is to be centrist. "Abe Rosenthal," says a former *Times* editor, "wants the *Times* to be at the absolute middle of the consensus, whether political, cultural or social. What's prized is what's accepted."

Schanberg's transgression wasn't his liberalism in a conservative era; Anthony Lewis and Tom Wicker are also "liberals." But as a *Times*man close to these columnists says, "Lewis and Wicker control their passions. Schanberg is too emotional." Schanberg's feelings took him outside the boundaries of the acceptable.

When Schanberg recalled his vision of what his column should be, and what the metro pages were to be under his stewardship, he thought he had a model—the coverage of the unbeautiful New York done by Rosenthal in the 1960s, when Rosenthal was metro editor. Good reporter though he is, Schanberg didn't see how much the *Times*, the times, and Rosenthal have changed.

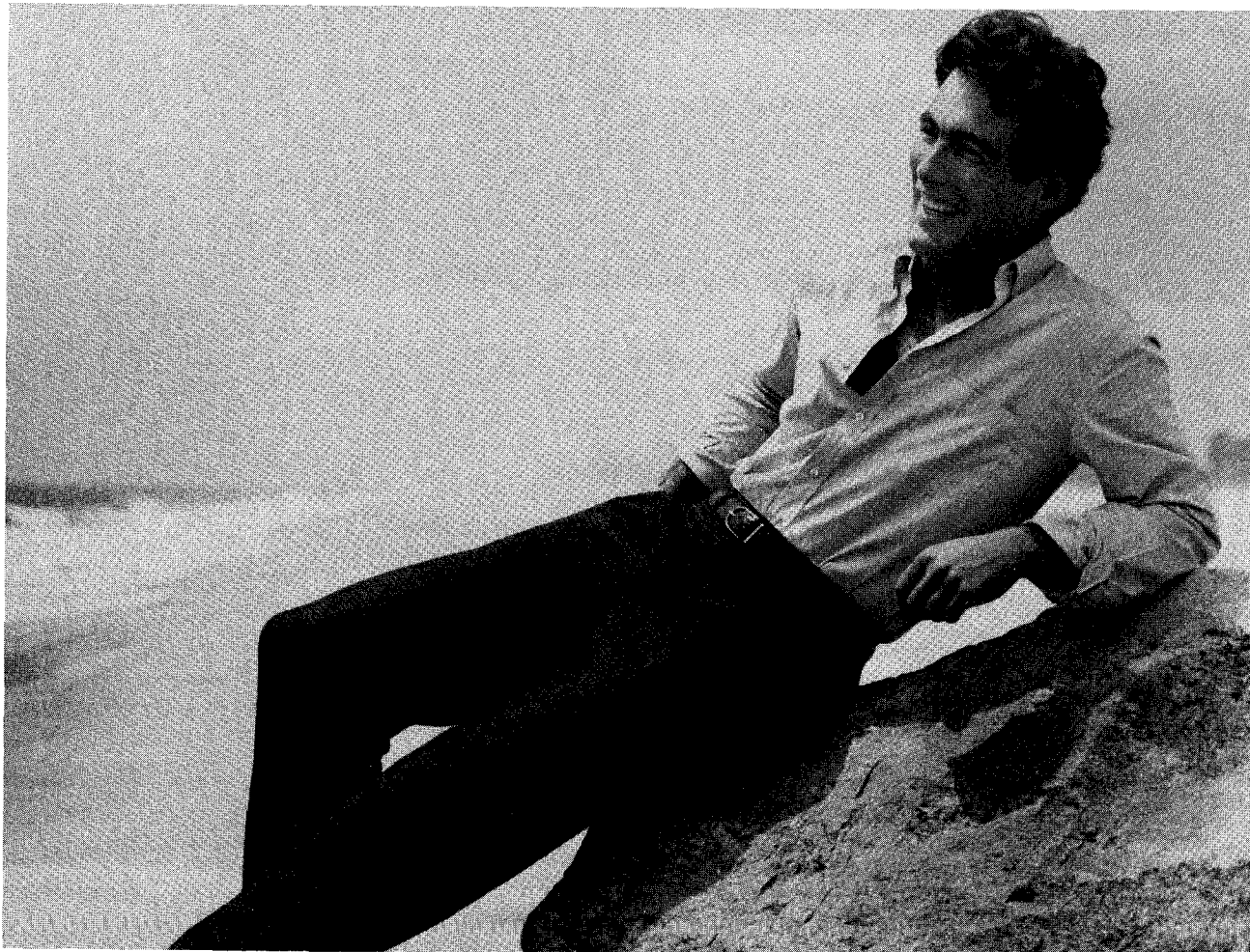


IN CHARGE: A. M. Rosenthal.



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# FAST TRACK



## UPDATE

### Chow Down

THE IMBROGLIO OVER THE restaurant Canastel's (*New York*, August 19) is over—and the Deli Man appears to

have beaten the Jewelry Promoter.

Shelly Abramowitz, whose P.R. work helped make the

place hot, had sued Marc and Frank Packer, owners of Canastel's and Wolf's Delicatessen, for \$12.5-million.

He claimed that a contract entitled him to 25 percent of the profits of the successful new restaurant.

Abramowitz left in June, only six weeks after the restaurant opened, and Marc Packer returned Abramowitz's \$50,000 investment in the place (located at the corner of 19th Street and Park Avenue South).

Judge Helen Freedman of the State Supreme Court upheld Packer's bid to have Abramowitz's suit dismissed.

"The documentary evidence is clear," she wrote in her brief opinion, and "it would be a waste of resources to continue the action."

The Packers announced the verdict to interested parties—including Elliott Cohen, the lawyer for Shelly Abramowitz, whose only official notice of the ruling was the one the Packers' lawyers mailed him.

"This is discouraging," Cohen admitted, but he says Abramowitz plans to appeal. DAVID BLUM

## BRIEF LIVES

### ALL THE WRITE MOVES

BRET EASTON ELLIS FELT OUT OF PLACE sitting on a recent NYU panel. "I was there like the lone scapegoat," he says, dragging on a Camel. He shared the stage with Jay McInerney, Richard Price, and Emily Prager, and the topic was the 1960s. "I gave this long speech on, like, 'There is no effect of the 1960s on my work and why am I here and I was a fetus then so why are you asking me?'"

If Ellis's knowledge of that era is a bit thin, it's because the Bennington College senior was born in 1964. And *Less Than Zero*, the novel that made him this year's Jay McInerney, is very much a product of the eighties, from the two-tone Ray-Bans on the cover to the tenuous chapters full of fleeting rock-video imagery. No one was more "totally shocked" than Ellis when his bleak, lurid tale of sex and drugs and rock and roll in youthquaking Los Angeles took off. The book has sold 65,000 copies to date, and Penguin Books paid \$100,000 for the paperback rights; the movie rights went to independent producer Marvin Worth before the book hit the stores.

Ellis, who typed *Less Than Zero* on his bedroom floor during Bennington's non-resident freshman term, swears he has little in common with Clay, his book's central figure. Ellis is the son of a Sherman Oaks real-estate analyst and a self-described housewife, and his father wanted him to study business at USC. But his maternal grandmother wrote children's books, and his mother encouraged the mini-novels Bret gave as Christmas presents when he was a child.

Since the book came out, Ellis has returned to Los Angeles for a short week in June. ("I went to this one club one night," he says, "and every person there for some reason knew me.") Then after a Bennington



Ellis: "I'm psyched to go back and take classes."

summer writing workshop, some public readings, and "a nice quiet July up in Vermont," Ellis spent most of August hanging out with Brat Packer Judd Nelson, whom he'll profile for *Vanity Fair*. While he's avoiding the filming of *Less Than Zero* ("They're going to make a mess of it anyway"), Ellis has written an essay, for *Rolling Stone's* college issue, on the demise of the liberal-arts education. Off in the distance is a novel with a campus setting; in the interim, he's hoping to compile enough short stories to justify a collection. He might even have to do "a really exhausting and horrible" book tour. With all this, won't his back-to-school activities seem a bit humdrum?

"Actually, I think a lot of the stuff I'm doing for Simon and Schuster is mundane," he says. "I'm really psyched to go back and take classes." ELIZABETH WURTZEL

## PRICES

HERE'S WHAT SOME THINGS cost around town these days:

□ One-year's tuition and fees at the Dalton School (108 East 89th Street): nursery school, \$5,600; kindergarten, \$6,265; first through third grades, \$6,925; fourth through eighth grades, \$7,695; high school, \$8,025.

□ MathPlan, by SSI Software, at the Computer Source (215 West 75th Street), \$149.

□ Black-and-white-checked children's knapsack at Fiorucci (125 East 59th Street), \$16.

□ Two hundred sheets of wide-ruled loose-leaf notebook paper at F. W. Woolworth (42nd Street and Third Avenue), \$1.



GALLOPING CONSUMPTION

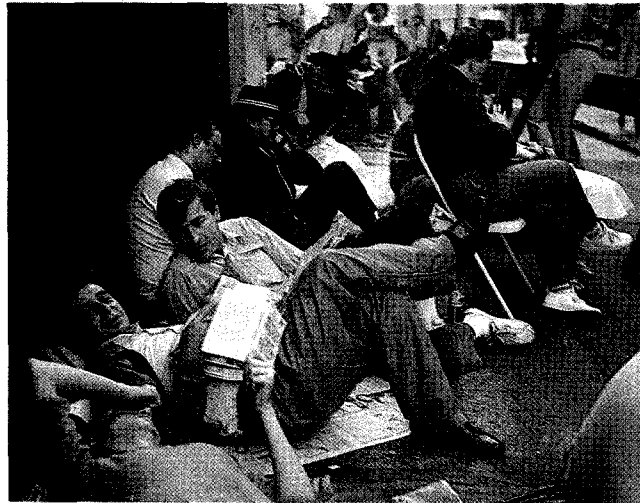
# Waiting for Barneys

**A**T 4:30 ON A DAMP Monday morning, a squad car from the 10th Precinct was rounding the corner of 17th Street and Seventh Avenue when the young cop at the wheel spotted something very peculiar. A bizarre mix of ten people—including, as it turned out, a solidly built jeweler wearing a HARD ROCK CAFE T-shirt and a yarmulke, a young black law-school graduate in a tie, and Robin Lester, the headmaster of the Trinity School—had lined up in the dark outside Barneys' warehouse. The officer asked a small, gray-haired man on a lawn chair what was going on.

"Don't worry, we're not picketing," Marshall Dubin, a former trade-union representative, told the cop. "We're here for the sale."

Like the other people in line, Dubin was continuing the sixteen-year tradition of Barneys's annual week-long sale, in which the store offers 20,000 suits, shoes, sweaters, and other items for discounts of 50 percent and up. Other stores get big crowds for sales, but Barneys manages to attract a hard-core following that's willing to line up as early as midnight for an 8 A.M. opening.

By 6 A.M., the line often extends around the corner and back toward 16th Street.



The line at dawn

Though rain kept the crowd down this year, a diverse group showed up anyway. Dubin and the others were soon joined by two teenagers saving a place in line for their father, who is a Baptist minister; a corporate-finance associate from Goldman,

Sachs; an architect; and a young cartoonist from Brooklyn.

"People are probably wondering what all these weirdos are doing out here at this hour," said Robin Lester, who drove down from Dutchess County with his

son. "But if you're at the front of the line, you get first crack at the best stuff. I think the other guys in line are great, but I don't think I'd be here at this hour if it wasn't such a good deal."

By the time the doors opened, well over 100 people were ready to flood into the warehouse. Upstairs, they found navy-blue Perry Ellis suits marked down from \$365 to \$182 and Church's wing-tip shoes, down to \$104 from \$210.

Although many people did all their shopping for the year in the one visit, others were disappointed.

"There's a decline in the quality from past years," said Eli Homnick, a jeweler, who spent about \$200 on sweaters, ties, and belts after waiting in line for about four hours. "I couldn't find a suit I wanted, except for stuff I can get as cheap somewhere else." PETER BLAUNER

OVERHEARD

## THE BRAIN DRAIN

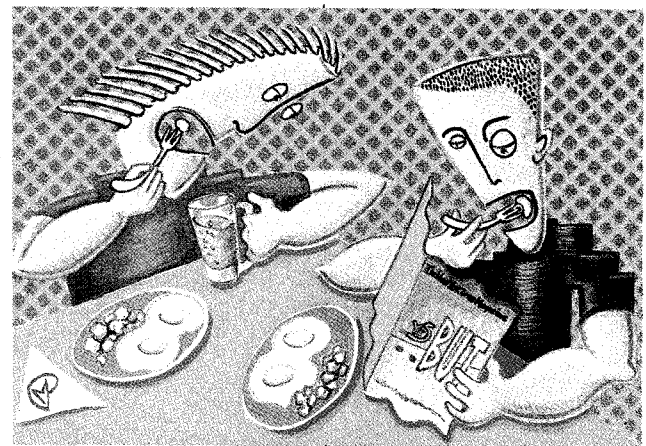
**I**N AN EAST VILLAGE coffee shop, two young men were eating eggs, drinking beer, and looking at the paper. One of them, maybe twenty, with his hair shaved to stubble, was leafing through a *Times Magazine* essay on the decline of the New York intellectual.

"Without jobs and without prospects," he read, scooping up eggs and potatoes, "the young were not chained to the wheel of career and profession."

"Sounds like us," said the other one, slightly older, with hair styled to resemble a thin row of long, silvery feathers. "Not chained to the wheel."

"Nah, doesn't. This was the Depression and they were way left. All they talked about was books."

"Who are we discussing



here?"

"Dunno. Here's a picture. '*Partisan Review*,' blah blah blah, Philip Rahv, Dwight Macdonald. F--- 'em. Never heard of 'em."

"F--- you," said the featherhead. "Those are important guys."

"Yeah?"

"Yeah."

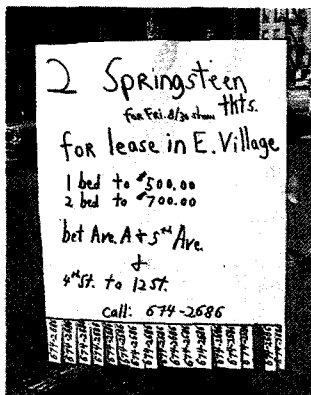
"Where'd you hear about 'em?"

"Dunno. TV."

The younger one folded his magazine and finished his beer. "After this," he said, "you wanna go see if there's any cartoons?"

ERIC POOLEY

STREET SEEN



On St. Marks Place

## SOUNDS

## Moonlight Sonatas

**W**HEN THE LUXURY liner MS *Mermoz* sails into the Mediterranean this week, there'll be more than just tourists aboard. Shlomo Mintz will be there with his Stradivarius, Maurice André will bring his trumpet, and the Labeque sisters will be at the grand pianos. In fact, over 60 musicians will perform for 400 passengers during the thirteen-day Paquet Music Festival at Sea. But the artists will also be playing for one another. "It's one of the few chances I get to meet other musicians in a relaxed environment," says flutist James Galway.

The cruise, which costs between \$3,600 and

\$9,700 per passenger, includes two public rehearsals a day, music lectures, a performance before dinner, and a formal concert every evening, in such ports of call as Greece, Turkey, Israel, and Italy. Cellist Mstislav Rostropovich will be giving a concert in a fourteenth-century fortress in Malta. In Corsica, Galway will play Vivaldi concerti in the ancient Odeon Theater.

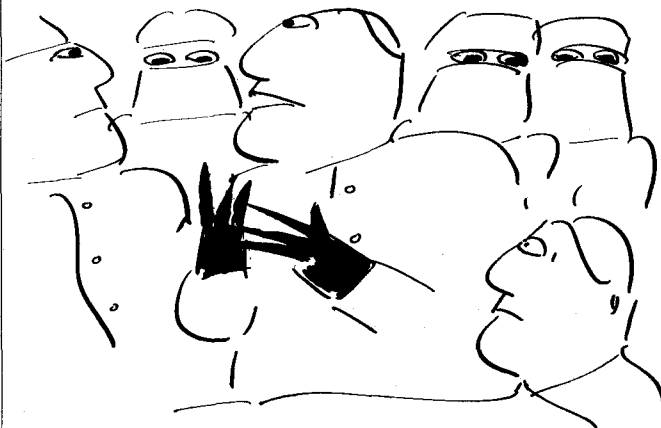
"There is a wonderful feeling of intimacy between the audience and the musicians," says Charlotte Karlen, who works with the Minnesota Orchestra.

"Where else can you chat with Maurice André in his bathrobe and then listen to him perform an hour later?"

Paquet's next cruise, which begins January 9, will take passengers to the Caribbean for thirteen days. Artists will include Galway, Viktoria Mullova, and Cy Coleman.

PEGGY TYRE

## PEN &amp; PENCIL



"They may call it malpractice. I call it practice."

ANTHONY HADEN-GUEST

## CHOW

## A Metropolis Rises

**T**HE SPRAWLING SPACE that housed the ill-fated DDL Foodshow (444 Columbus Avenue), vacant for a year, finally has a tenant.

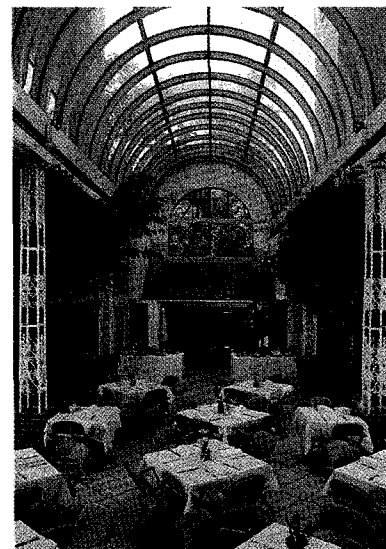
Metropolis, owned by Jerry Blank and Donald Zuckerman, will open September 6 with a seating capacity of 250.

The chef, Leslie Revsin, who has cooked at 24 Fifth Avenue, the Bridge Cafe, and One Fifth, says the food will be "very international; in fact, all over the map." A seafood bar will take up the front of the place.

Back in the dining room, under a glass roof, a copper-domed rotisserie will turn out lamb, fish, and whole suckling pig. The menu will include Italian (pizza with clams, or an eggplant lasagna with three cheeses), Mexican (pork tostadas), and Indian (spiced potato fritters). Dinner will cost about \$30 a person. Metropolis will stay open until 2 A.M. weekdays and Saturdays, and until 1 A.M. Sundays.

When the Ballroom (253 West 28th Street) opens for lunch September 10, everybody who labors in the

neighborhood—furriers, florists, fashion students—will be able to enjoy an all-you-can-eat tapas buffet for



Metropolis's cavernous interior

\$15 a person. This means that all of the delicious tapas items chef Felipe Rojas-Lombardi prepares at dinner will be offered at lunch from noon to 3 P.M. Tuesday to Friday. "The all-you-can-eat concept really means that everybody's free to get up and sample extra things on the buffet; just a little taste," says Ballroom manager Greg Dawson. "We find that nobody pigs out."

BARBARA COSTIKYAN

## BEST OF THE WEST

**F**UND-RAISER AND businessman Gerald Plessner decided to tell L.A. who's important and who's not. The result is the *Los Angeles VIP 1000*, a "directory of the one thousand most important people in Los Angeles county."

The book comes complete with titles, salutations, addresses, phone numbers, and secretaries' and spouses' names, and the people range from Muhammad Ali (call him "champ," it says) to lawyer Paul Ziffren. Plessner's only criterion: "clout."

An advisory committee made the recommendations, Plessner picked the winners, and his daughter did most of the research. In the directory are lawyers, business people, religious and racial leaders, entertainment power brokers, and a celebrity

contingent that includes movie personalities (Cary Grant, James Stewart, Elizabeth Taylor, Barbra Streisand), TV folk (Johnny Carson and Ed McMahon, Lucille Ball, Monty Hall), one pop musician (Michael Jackson), and a former actor temporarily living out of town (Ronald Reagan).

The book, plus a semi-annual update, goes for \$62.50; no one is quibbling over the price, and gripes

about oversights have apparently been few. Why no

"Swiftly" Lazar?

"He may have told me to drop his name,"

says Plessner vaguely.

Besides, many of those left behind aren't too upset. You can find lawyer Phillip R. Nicholson in the book but not actor Jack Nicholson—to which Jack responds, "I think I'll live through this slight."

STEVE POND



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BY RUTH GILBERT

**RUTH  
RECOMMENDS**

*The One World Festival, with food, music, dancing, and exhibits from around the world, starts at noon September 7 and 8 at St. Vartan Cathedral, Second Avenue and 35th Street.*



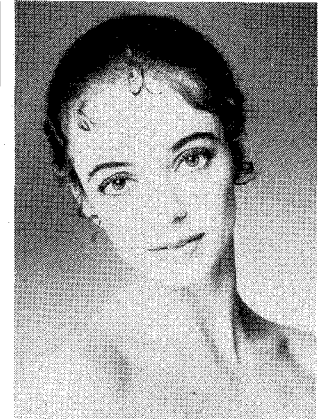
**'THE DEVIL OF CUMANA'**

Luis del Valle Hurtado (above) makes his living as a devil at Venezuelan celebrations. He's in one of the 44 films at the Margaret Mead Film Festival, opening September 9 at the American Museum of Natural History.

**'ANNA CHRISTIE'**

Greta Garbo, in her first talkie, plays a girl with a shady past. Below, she discusses life with Marie

Dressler in a waterfront bar. The film airs September 6 at 11:50 p.m. on Channel 15.



**AMERICAN BALLET THEATRE**

Alessandra Ferri, former darling of London's Royal Ballet and future superstar of the ABT, dances with Kevin McKenzie in Romeo and Juliet at the Metropolitan Opera House September 4 and 6.

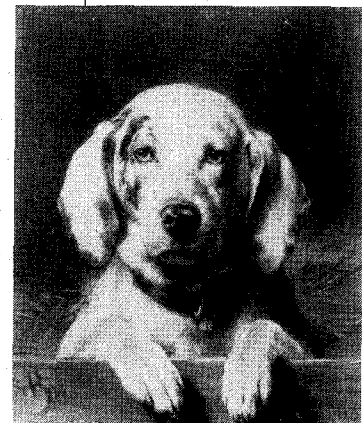


**'A TASTE OF BRITISH MUSIC HALL'**

May Ellis and Bruce Vernon Bradley, the stars of this new musical revue, play a Cockney pearly queen and her consort Sundays in September at 8 and 10 p.m. at Jan Wallman's Restaurant.

**DODGE COLLECTION**

Geraldine Rockefeller Dodge was a renowned art collector with a special love of dogs. See



this delightful 1894 etching of a charmer, by Rosa Bonheur, at the Dog Museum of America starting September 10.

# 'It's Me. THE MAYOR.'

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*Campaigning on Columbus Avenue.*



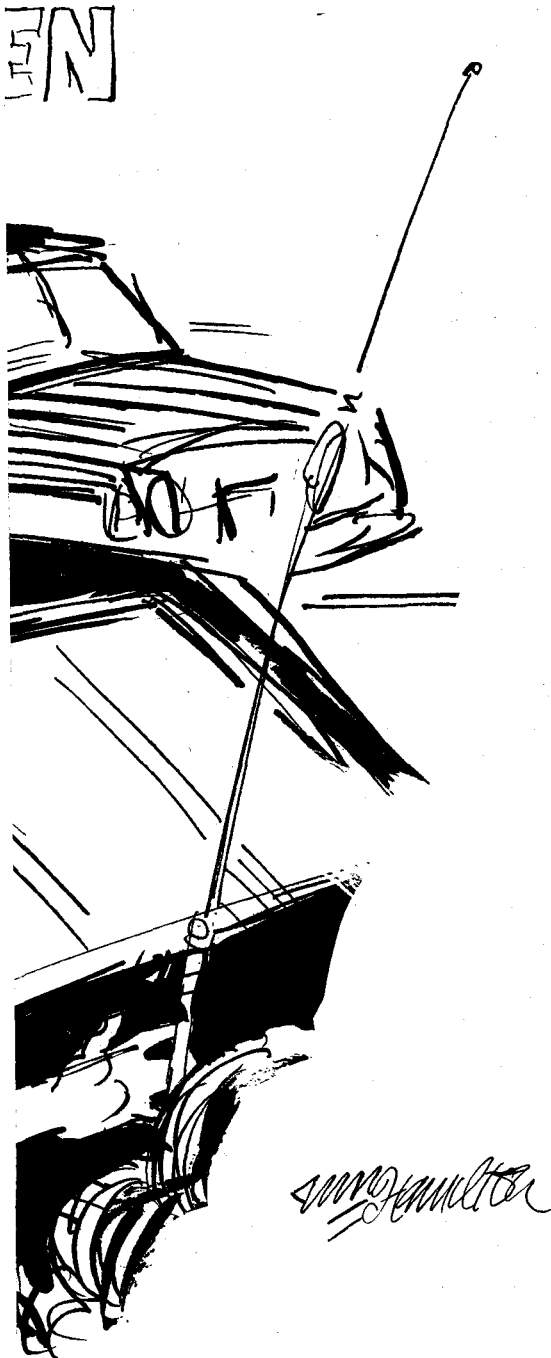
ILLUSTRATED BY WILLIAM HAMILTON

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Meet Ed Koch the candidate:  
Understated, analytical,  
witty, soft-spoken, and in  
control—sometimes.

BY MICHAEL KRAMER



IT IS ABOUT TWO WEEKS BEFORE THE DEMOCRATIC PRIMARY that will undoubtedly decide who will be the mayor of New York for the next four years, and Ed Koch has just concluded another in a series of seemingly interminable television interviews. By all accounts, including those of the panel of reporters who tried their best to deck him, Koch has once again emerged unscathed, the Teflon mayor. Now the world-famous author-politician ("I'm a writer, you know, and I'm recognized almost everywhere") is standing at the corner of Columbus Avenue and 67th Street in Manhattan. A crowd of constituents has gathered around. Before anyone can say anything, Koch takes a poll. Satisfied that only 3 in the group of 30 are voting for one of his opponents, the mayor administers his pledge. "Raise your hands and repeat after me," he says. "I do solemnly swear that on September 10 I will rush to the polls and vote for Ed Koch. So help me God." Meekly at first, but then with enthusiasm, the crowd follows suit. When only a few utter the peroration, Koch instructs them again. "So help me God," they say.

When "Poll and Pledge" is over, the real fun begins. "The crime's terrible in Bushwick," says a man from Brooklyn. "I can't walk at night without a hundred police around." More than most politicians, Koch knows hyperbole when it smacks him in the face. But the mayor also knows his people, and a reasoned discussion is not what they want. "A hundred police," screams Koch derisively. "I walk everywhere in the city without a problem. What you've just said is stupid." The citizen has a point, of course. Many New Yorkers fear for their lives. But Koch is comfortable when the statistics are on his side—crime is down from three years ago—and the mayor presses on. When he's committed, when he's rolling, Koch talks in capital letters, forming fists with his words. At the same time, he is a master of the grammar of gesture. He is fluent in both left and right hand. The mayor's arms begin to wind, and he reaches back for *both* of his favorite words. "That's ridiculous," he thunders. "That's outrageous."

The crowd is adoring. Koch is a man who must constantly be assured that he is loved, and applause is his oxygen. All 30 people are laughing and clapping. "You're the greatest, Ed," says another man. "I'm for you forever." "Thank you," says Koch, doing his best to muster humility, a state of mind not normally conducive to advancement in politics. "I know some things are bad, but an awful lot is good," he says. "It's important to remember the good as well as the bad."

"Hey," says the man. "You like food. Come to my restaurant."

"What's good?" asks Koch.

"The meat loaf's excellent."

"Meat loaf!" repeats Koch, sensing an opportunity.

"Yeah, the meat loaf's good."

"Meat loaf!" says Koch again, this time for effect. His voice rises. His eyes roll heavenward, his arms stretch out, the palms of his hands face the sky. "Meat loaf! Meat loaf's okay when you're at your mother's house."

The applause is deafening. Impromptu, the Don Rickles of politics has delivered the essential Koch. Nothing cements support like a good-natured insult.

SIX MONTHS AGO, ED KOCH HAD A PROBLEM. THE INSULTS seemed to have got out of hand. His campaign's research team found that too many people considered the mayor an arrogant loudmouth. Koch was vulnerable. If things weren't turned around, he could lose, the electorate rising up to swat him as it had when he ran for governor in 1982.

Insight bred strategy. If Koch was perceived as a bastard, the campaign would portray him as "our bastard." David Garth went to work. Garth is perhaps the premier political image-maker of our time, and turning negatives into positives is his specialty. Long before engineering Koch's first election as mayor, in 1977, Garth had rescued John Lindsay in 1969.

For Koch, Garth has fashioned a battery of television spots (New York, August 12) featuring ordinary citizens, many of



At the first mayoral debate.

## THE ONLY PERSON WHO CAN BEAT KOCH THIS YEAR IS KOCH, SO HE'S TRYING HARD TO KEEP HIS COOL.

them black, since Koch is seeking a strong minority vote. The ads present the image of an honest politician doing his best. "Ed Koch works for *all* New Yorkers" is the tag line. He works for *us*; *our* bastard. The mayor who tells it like it is. "My favorite," says Garth, "is the one with the Hispanic guy who says, 'Koch tells you the truth, right in your face, whether you like it or not.'"

Dissonance can destroy a political campaign. When the message in a TV commercial doesn't jibe with the public's perception of the candidate as he appears on the stump or on the news shows, the result is often disastrous. The electorate comes to believe it is being conned and looks elsewhere for a candidate to follow. To say that Koch—off the top of his head—is in perfect sync with his TV spots is putting it mildly. Most politicians would eat their meat loaf without complaint.

But the only person who can beat Koch this year is Koch, so the mayor is striving to keep himself under wraps. His public schedule is limited, and, with notable exceptions, he is keeping his cool even when provoked. Compared with his usual omnipresence, Koch is almost invisible these days.

"The problem in the past," says David Garth, "was that the mayor too often offered a last line when he was being interviewed. He'd give good answers to questions, and then, at the end, he'd look into the camera and mug, 'Isn't that right?' We're trying to keep that kind of stuff down." And one of the best ways to do it is to keep the mayor out of sight.

Which is not to say that Koch isn't looking. "He's a whole lot more intense about this race," says a mayoral adviser who's been with Koch for almost twenty years. "Ed felt let down by the people who worked for him in the '82 gubernatorial campaign. This time, he's keeping a close eye on *everything*." "I'm just not taking anything for granted," says Koch. "The worst

problem is apathy. If people think it's over, they won't come out and vote. And if the turnout is low, you get the single-issue voter who's not crazy about me, the guy who likes me on eleven out of twelve issues but votes against me because of the twelfth. So I need a big turnout... and I want to win big. You feel better if you win big."

To follow Koch and watch him in action over a week's time—even the low-key version (the meat-loaf comments are few and far between)—is to understand his appeal. Summing it up, Koch has perfected a style that has put his contemporaries to school.

IT IS 7 P.M. ON MONDAY, AUGUST 19, AND THE MAYOR IS appearing at a headquarters opening for Pat Wagner, a City Council candidate running against the incumbent, Ruth Messinger. To play politics, said Hubert Humphrey, one must have "fire in the belly"—and nothing stokes that fire like hate. Koch is opposing Messinger because he has always opposed her and because, as he once told Harrison Goldin, the city comptroller, "the most important thing in life is getting even." Luckily for Koch, he is not suffering James Buchanan's fate. Buchanan once said that he was sorry the presidency had come to him so late in life because all the enemies he had wanted to punish had become his friends and all his friends were dead. Koch's enemies survive, but in keeping with the campaign's strategy, there are no fireworks at the Wagner opening. The mayor simply says that Wagner would be a better council member and leaves it at that. It is clear that he is chomping at the bit. He'd like to let go but doesn't.

After another ritual "Poll and Pledge," Koch heads for his Lincoln. At the curb, some tenants go after the mayor over



high rents and poor code enforcement. Here again, the mouth that roars like ten cabbies simply shrugs: "I never met a tenant who thought he wasn't paying too much rent," says Koch. "Or a landlord who thought he was getting enough. So I no longer try to convince anybody." "I expected more," says a man in the crowd. "Are you sure that's Koch?"

From the Wagner event, it's on to Central Park and opening night for the Philharmonic's free concerts. Accompanied by a single bodyguard, Koch walks among the people sprawled on the Great Lawn. His arms are raised, and over and over he repeats, "Hi, everybody. It's me. The mayor."

A fair amount of the imperial has crept in after eight years. Koch rode to his first inauguration by city bus and vowed to live in his Greenwich Village apartment "as often as possible." Today, however, the mayor rides by car, almost never takes public transportation, and visits his old apartment infrequently. Gracie Mansion, he says, "is a wonderful house, just right for me." And, like Richard Nixon, Koch has become fond of referring to himself in the third person. It used to be "Hi, everybody. It's me. Ed Koch." Now, it's "the mayor."

The Philharmonic crowd seems happy to see Koch, but he senses the priorities instantly and retreats to the stage for the official ceremony. At the microphone, Koch says, "The mayor is going to be brief." As one, the multitude screams, "Yeah." "Okay," says Koch. "Do I know my audience?"

On Tuesday morning, Koch stands on the City Hall steps to receive the endorsement of a group of elected officials. In 1982, many of these same politicians appeared in TV ads supporting Koch for governor. The best they get this year is a group picture. A few hecklers boo, but, following the script rather than behaving normally, Koch puts his finger to his lips and says, simply,

"Shhhh." The mayor reads a prepared statement that further serves the campaign's strategy. Rather than lash out at his principal opponent, City Council President Carol Bellamy, Koch praises her—if only indirectly. "We've come a long way in eight years," he says. "And everyone in city government has made a contribution."

**T**IME FOR LUNCH—UPTOWN. AT THE LAST MINUTE, Koch decides to go by subway—risky business, at least politically. Koch claims the subways are getting better, and, as always, he has the statistics to prove it. Other statistics, though, tell the opposite story, but the statistics don't matter much anyway. The people who ride the subways on a daily basis know the system stinks. And so do most politicians. "You almost take your life into your hands when you campaign at the subway stops," says Brooklyn councilman Sal Albanese. "How many

of us do you see hanging around the stations this campaign season?" Not many—and Ed Koch is no exception.

Control of the subways, as everyone knows, is in the hands of the MTA, an agency that would probably run out of sand if it oversaw the Gobi Desert. But everyone also knows that the MTA is a clever creation of elected officials eager to insulate themselves from direct responsibility for mass transit. When he ran for mayor the first time, in 1977, Koch said he would get a handle on the problem, no matter what. He said the same thing when he ran again, in 1981. "It does me no good," he said then, "or does you no good for me to say that I cannot run the subway system, that the state law gives that responsibility to someone else. I accept that responsibility."

By his own standard, then, Koch should be vulnerable on the transit issue. But, as has happened frequently during this year's campaign, Koch has lucked out: Carol Bellamy sat on

the MTA board for almost eight years. Whenever Koch is criticized for the subways, he deflects the attack by reminding his audience of Bellamy's service. "And what did Carol do about the subways?" Koch often adds—ignoring this year's low-key rule. "I'll tell you what she did. Nothing." To rub it in, Koch has even taken a cheap shot at Bellamy's resignation from the MTA board. Twice in the past two weeks, he has said that Bellamy did not resign voluntarily, leaving the impression that she had been dismissed for incompetence. In fact, Bellamy quit because Governor Cuomo thought she should not continue with the MTA while running for mayor. "If that was the impression," says Koch, all sweet innocence, "then I'm sorry. I didn't intend that." Believe that, and you might be interested in a bridge to Brooklyn. Ed Koch always knows what he's doing.

Luck is with Koch, too, when he actually rides

the subway this morning. The car is air-conditioned. "My lucky day," says the mayor as he towers over the seated subway riders. "That's right," says Koch to the disbelieving straphangers. "It's me. The mayor. Coffee, tea, or milk?" At first stunned, the riders are now dumbfounded. No one says a word. "Does anyone here live in America?" asks Koch. "By America, I mean New York. Ah, come on, folks. You gotta have fun in your work. Isn't that right?" Koch wants someone to say the subways are better, and he stands there until someone says it. Triumphant, the mayor exits at 68th Street and Lexington Avenue—and heads for his car. The experiment is over, and Koch is convinced the people see it his way. "The subways are getting better," he says. "As bad as they are, and they're bad, they're getting better."

Later in the day, Koch is off to a fund-raiser for Queens Borough President Donald Manes. By minutes, Koch misses another guest, his old rival Mario Cuomo. The mood is festive,



*An unscheduled ride on the subway.*

## COFFEE, TEA, OR MILK?" HE ASKED STUNNED STRAPHANGERS.



*Politicking at Gracie Mansion.*

## A FAIR AMOUNT OF THE IMPERIAL HAS CREPT IN. LIKE NIXON, HE REFERS TO HIMSELF IN THE THIRD PERSON.

but Koch has a somber message for the party faithful he's counting on to get out the vote. "You people here say I'm a shoo-in for re-election," says Koch. "You said I was a shoo-in when I ran for governor against Mario Cuomo in 1982. Well, I've got news for you, the shoo-in just left."

**A**N EXTRA STOP HAS BEEN ADDED TO THE SCHEDULE, and Koch races back to Manhattan to appear on the Larry King show. The subject is South Africa. Koch is renowned as the only mayor in America with a foreign policy, but his swipes at South Africa, which have been standard fare for weeks and which no one denies are heartfelt, serve a secondary purpose. They help solidify black support for Koch in New York. By now, Koch's verbal insensitivity to minority concerns is legendary, and his feud with black leaders is well known. But the mayor has always claimed that he enjoys widespread support among black citizens, and recent polls bear him out.

Again, Koch is getting a boost from Carol Bellamy's inept campaign. Bellamy's ballot challenge of Denny Farrell, the only black in the mayoral race, has backfired. Farrell is still on the ballot, and Bellamy is being hit hard by blacks for her tactics. Koch, as good a student of the game as there is, believes that Bellamy has been misserved by her advisers. "A lot of baloney," says Bellamy. The point, says Koch, is that "Carol is a decent person, and they've tried to change her. She's a rela-

tively self-effacing person. She doesn't come into a room and immediately move to get into a picture like others do. Her advisers have talked her into becoming more aggressive, and it's been harmful because you can't be what you're not. Remember her riding the elephant? Someone probably said to her, 'Carol, you have to have a sense of humor. Remember Koch rode that camel?' But there's a difference. *I* didn't plan it. A photographer said he needed a picture of me on a camel, so I said okay. And, after all, riding a camel in Egypt is not exactly something new. But riding an elephant in the Midtown Tunnel at two in the morning is not your everyday event in New York. She was so out of character. She looked ridiculous. She's probably ashamed of it, and she wouldn't have done it if her staff hadn't told her to. [Going after Denny] isn't her style, either. And it's not smart when you're trying to get black support. I don't think she slept well after doing it. She dismisses my comment, I know, but I think I struck home about it."

Touching another issue base on Friday, Koch goes to Harlem for a housing event. He welcomes residents to a new, government-subsidized building, visits an apartment whose major decoration is a collection of liquor advertisements (and graciously praises its tenants' "good taste"), and ignores or doesn't notice the garbage hidden behind a black plastic drape erected the day before for his visit. The people seem impressed with Koch's statistics and his promise to "do more." If anything, they appear even more enthralled when Koch is



confronted by a fifteen-year-old boy. "I'm for you," says Vernon Scott, "because a woman shouldn't be on the ballot." "You ought to be ashamed of yourself for saying that," says Koch. The topper comes when a woman scofflaw asks for a job as a traffic agent. "You want me to help you get a job as a Brownie so you can pay off your parking tickets?" says Koch. "That's ridiculous."

Despite the mayor's statistics, New York's housing shortage has reached the crisis stage, and Koch is vulnerable. But again, the mayor has been helped out of a potential jam by Bellamy, who finally released her long-awaited housing position paper at a City Hall press conference. Bellamy's cost figures were muddled, and when an aide tried to help, Bellamy cut in and confused matters still further. She seemed at sea.

Most of the rest of Koch's week is uneventful. There's a general, *ad hominem* attack on the press, which really isn't anything more than business as usual. Reporters have always been a favorite target for Koch. "They want to draw blood," he says. "They want a 'Let's you and him fight.' ... It's in the interest of selling papers to have a great battle ... but I don't think they're really convinced she can beat me." For good measure—maybe the low-key script is ranking—Koch gets into a mini-shouting match with Bellamy over his description of her as "strident." "I didn't say 'shrill,'" says Koch, who *has* called Bellamy shrill in the past. "I said 'strident.' 'Shrill' is sexist. 'Strident' isn't." "A lot of baloney," says Bellamy. "They mean the same thing."

Believe it or not, some issues *do* divide the major candidates. Westway is one (Koch for, Bellamy against). Education is another. Bellamy is a constant critic of the schools; Koch is a sometime defender. The mayor has statistics—the education budget has gone from \$2.9 billion to \$4.9 billion during his administration—but Bellamy says this proves her point. "All that money, and we haven't made a dent in the dropout rate," she says. Koch retorts that the dropout rate is misleading—and trots out another statistic. "The reading scores are up," he says. "A lot of baloney," says Bellamy, this time sure of her facts. "They use the same tests over and over. That's why the scores are up." Later, when cornered, Koch concedes. "Okay," he told me last week. "We'll change the test." Education, it seems, is a good issue for Bellamy, but it is Farrell who's making the most of it—and no one seems to be paying attention.

**I**N A CAMPAIGN THAT IS LARGELY DULLSVILLE—WHICH suits Koch just fine—the debates are producing the only sparks. Or at least some good theater. Here, in no particular order and without regard to context, are just a few of the gems:

KOCH: "If you cannot [stop interrupting me], how can you run anything? This is a demonstration of an inability to control [yourself]."

BELLAMY: "Ed, you've been out of control for years. ... Since you lost to Mario Cuomo, you've become a fraud and a phony."

KOCH: "For seven years, she closed her mouth. For six months, since ambition kissed her on the lips, we hear from her every day."

KOCH: "With respect to my personality, I'm stuck with it. ... I've made mistakes. ... Maybe I could be less acerbic. ... I'll try to be."

This last, in a televised debate, occurred when the script was in control, when Koch was being humble. Last week in his City Hall office, Koch elaborated: "If my style were bad, I wouldn't have been successful. On occasion, there's been too much bravado ... but if you have to do as many tough things as I have had to do running the city, you find that occasionally you're all alone. And you know how sometimes when you're all alone you whistle to keep yourself company in order to shore up your spirits? Well, that's what I sometimes do with bravado. ... I'm elevating my own spirits, whereas if I didn't, I might become depressed."

Ed Koch is a man delighted with himself. "You know," he says, "years ago I was asked, 'Why not say 'How's the city

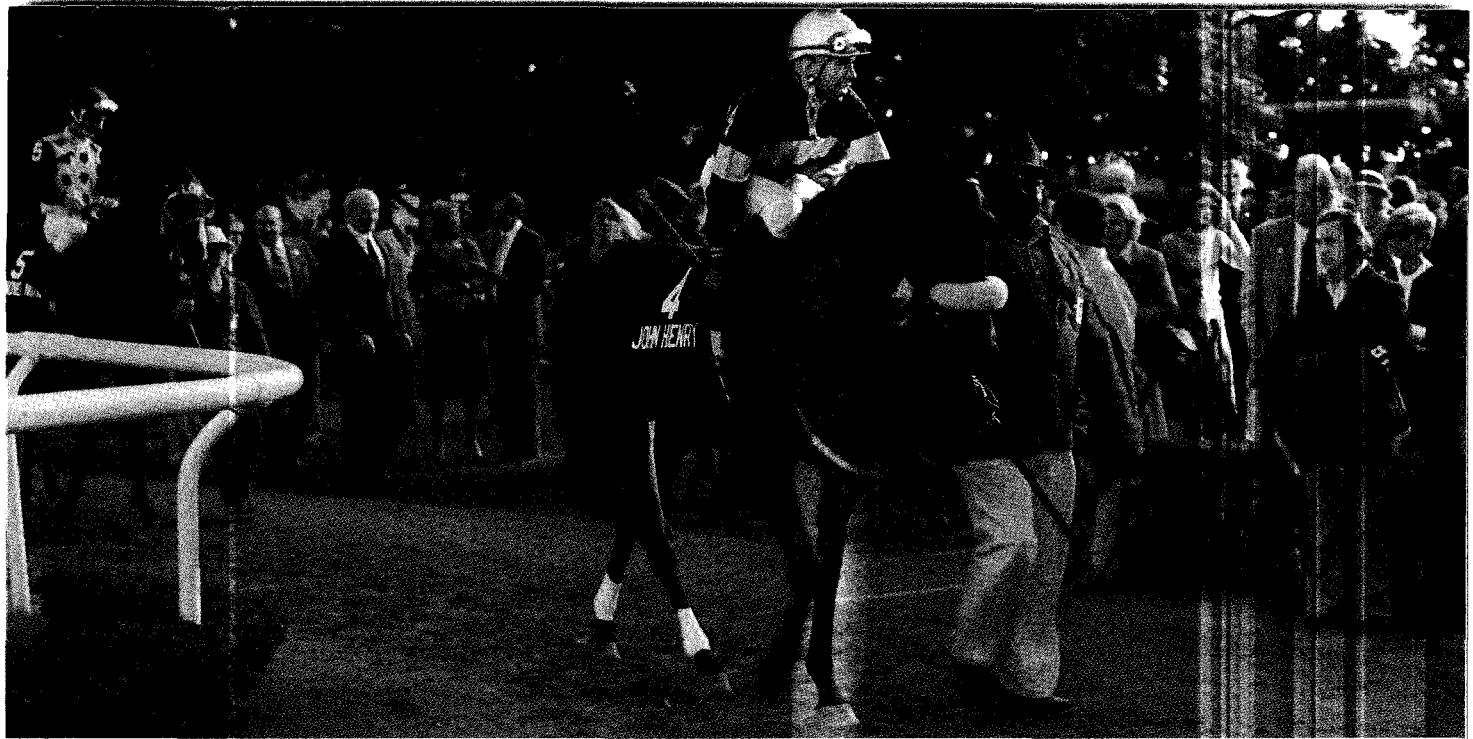


With Farrell and Bellamy at the Newsday debate.

## CAROL'S GETTING BAD ADVICE, SAYS KOCH. BALONEY, SAYS BELLAMY.

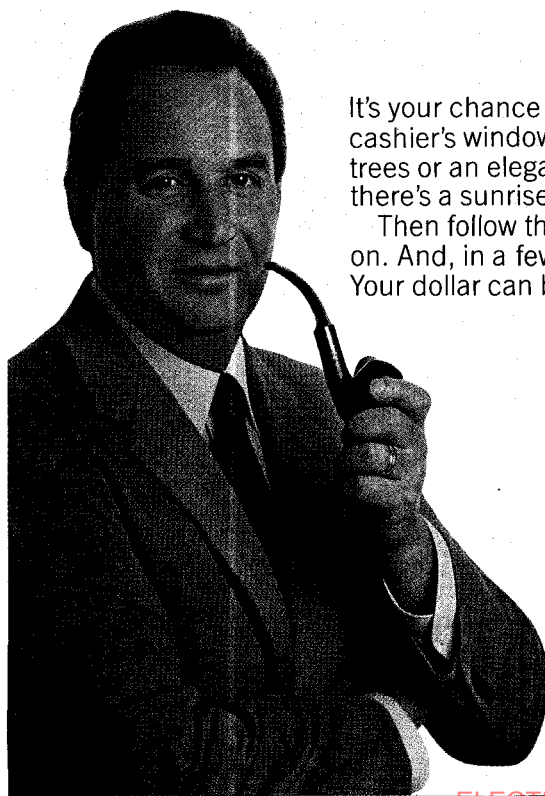
doing?" instead of "How'm I doing?" Well, what's implicit in 'How'm I doing?' is 'How'm I doing *serving you*, the city?' When I say 'How'm I doing?' it is intended to create communication ... and I'm very proud of it. Do you know how many people in the world would love to be associated with some expression? Corporations spend hundreds of millions of dollars for a little line under their logo, a slogan that people will remember. Everyone knows 'How'm I doing?'"

Perhaps, in the end, no one could have beaten Ed Koch this year. Even critics concede that he was instrumental in bringing the city back from bankruptcy and that, for most, New York is now thriving. And, as a campaigner on his home turf, Koch is without peer. As one of the most self-absorbed of politicians, the mayor is like steel. Koch has the ability to take all manner of punishment and distortion and look small and fragile, but he is strong and tough enough to return to his original shape. When he blows in public, it is calculated. When he wants to remain calm, he does. So even the most revealing of anecdotes, the ones that would "get" others in his profession, are shrugged off with ease. In *I, Koch*, for instance, a well-researched critique of his life and times, the story is told of Koch's having grabbed the bosom of his prom date when he was sixteen years old. "Isn't that something," says Koch with a smile as he recalls the old charges of homosexuality. "That story is great for my image." No doubt if the gay allegation had surfaced in *this* campaign, Koch would have been the first



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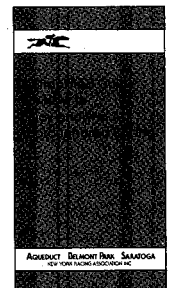
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On the stump in Central Park.

## A NEW BOOK REVEALS THAT HE ONCE PAWED HIS PROM DATE. "THAT STORY IS GREAT FOR MY IMAGE," HE SAYS.

to order up a button that said WIN ONE FOR THE GROPER.

Nevertheless, as Koch himself says, the third time around is always tough—"the people get tired of you." And one expected more from Bellamy. But Bellamy has disappointed. Her neat slogan, "A mayor can do something about that," has remained a slogan. Housing isn't the only problem she's addressed without adequate backup, something a fiscally conscious city has come to demand of those who would lead it. Worse still, Koch's portrayal of Bellamy as a turned witness resonates on the street. People remember that she stayed neutral when Koch ran for re-election in 1981, and supported him for governor in 1982. Her charge that Koch is disengaged is taken lightly because she is the one making it.

It now seems possible that Bellamy will do less well against Koch than Frank Barbaro did in 1981. A little-known assemblyman from Brooklyn, Barbaro nevertheless received 36 percent of the vote, as a protest against Koch. "The problem for Carol," says a Bellamy supporter, "is that she is so well known that people have an independent opinion of her, and it's becoming more negative all the time. At the start, she was viewed as precise, capable, and intelligent. Now she's seen as too hot, a ranter and raver. So she's not even getting the anti-Koch vote, which went easily to Barbaro because no one knew him. Voting for Barbaro was an easy way to vent your spleen."

Beyond the specifics of her lackluster effort is an overall impression that Bellamy isn't mayoral material. She is right about a lot that is wrong in New York and right again that "a mayor should be able to do something about that." But the electorate remains unconvinced that she is the one to do it. The woman Koch once called a "horror show" is proving to be an empty show. She is flailing, and her campaign is failing.

"Poor Carol," says Mario Cuomo. "There is no mayoral race, really. Her problem is rationale. She doesn't have one.

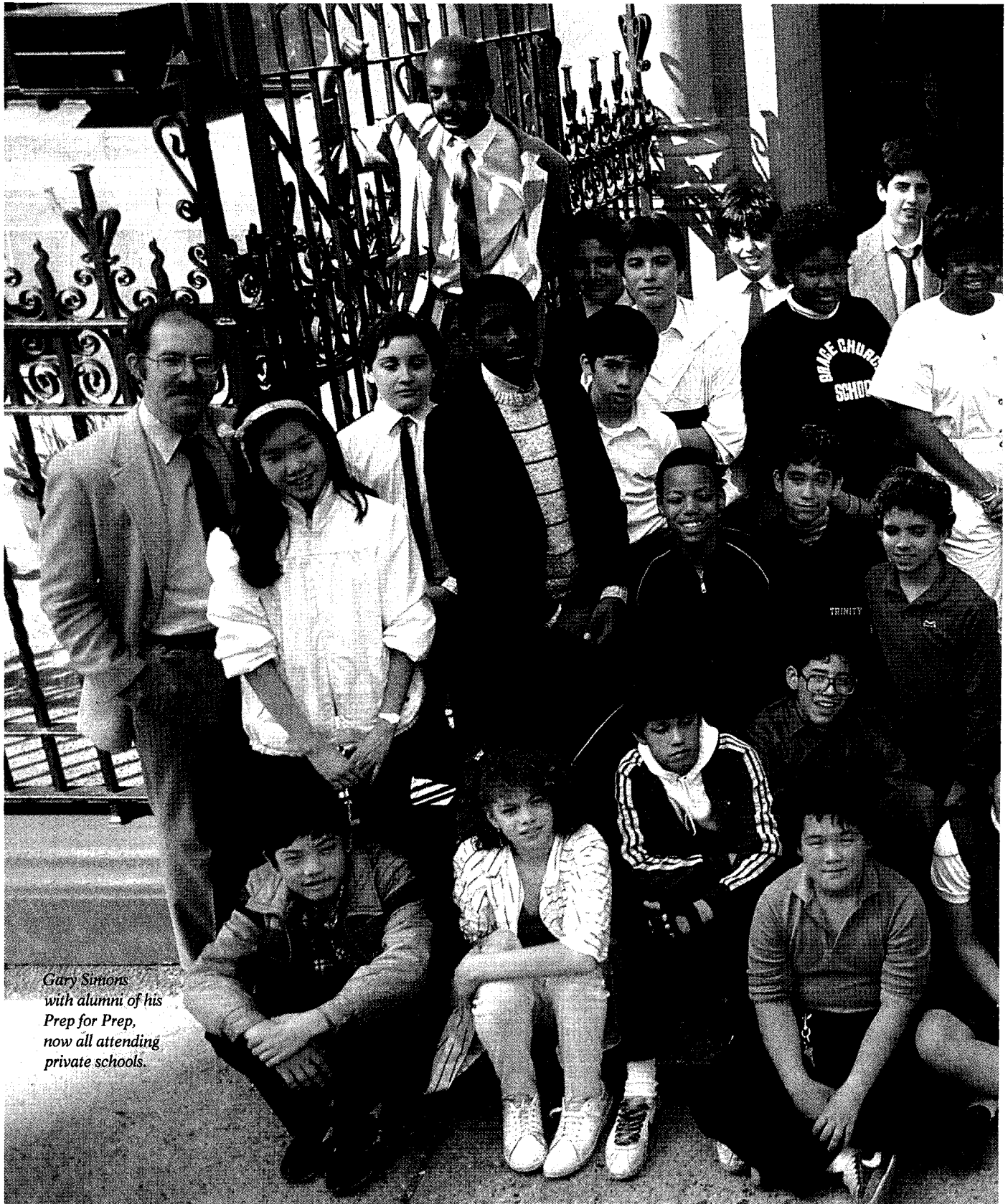
When she went with Koch against me for governor in '82, I told her she was squandering her future because she was giving up her perceived integrity. Everyone knew she thought Koch was a bum, because she'd been saying it over and over. For her to then turn and support him meant she was saying that it didn't matter who became governor as long as she succeeded to the mayoralty. She gave away her rationale, her reason for public service, other than to serve herself. And she never really recovered from it. What can she say to the people, that she's better than Koch? At what?"

**W**HAT OF THE FUTURE NOW THAT IT SEEMS certain that New Yorkers will have Ed Koch to kick them around for four more years? "My greatest concern for my brother," said Harold Koch to the authors of *I, Koch*, "is what happens to him when this is all over, when he's no longer in the center of the storm. . . . That's going to be the most difficult period of his life."

"I have a very loving brother," says the mayor. "He worries about me . . . [but] I think people will always find what I'm doing interesting because . . . I'm generally in the center of the vortex . . . and I will have no problem after three or four terms . . . adjusting to another professional life. . . . Yes, I made a mistake when I ran for governor, and I was punished, and I deserved it. . . . [Being mayor] is the greatest job in the world."

Did you catch it? Three or four terms. Koch used to say he was good for twelve years, or three terms. But three terms would only tie the longevity record shared by Robert Wagner and Fiorello La Guardia. Would Pete Rose settle for a tie? Actually, says the mayor, "all I've decided for sure is that if I win the lottery I won't go for a fifth term."

# THE BEST PREP SCH



*Gary Simons  
with alumni of his  
Prep for Prep,  
now all attending  
private schools.*



# DOL IN TOWN

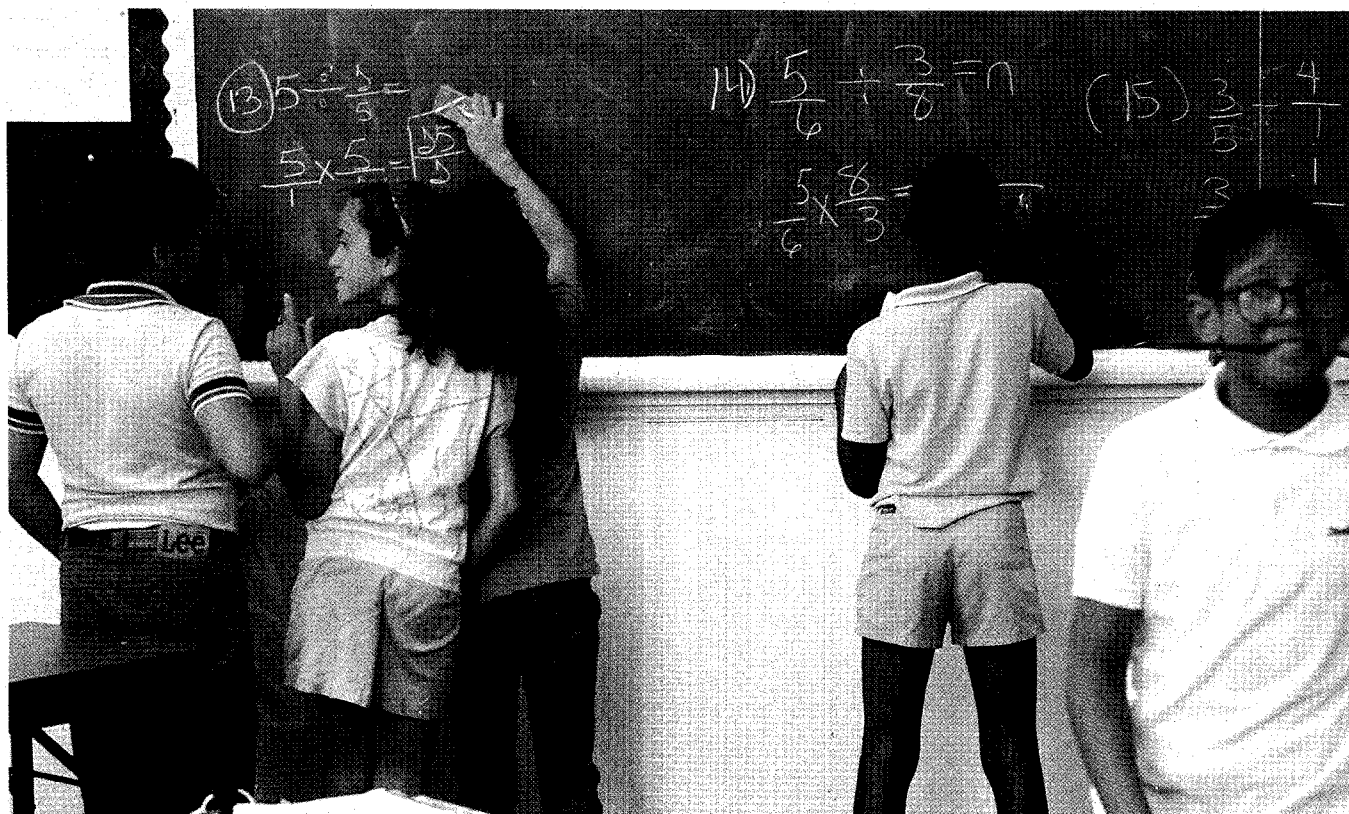
BY JULIE  
BAUMGOLD



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**PRIVATE PRACTICE:** *Prep for Prep teaches not only English, math, and science but confidence and discipline, a private-school mentality: Students must be prepared, teachers are counselors and friends.*



**COMMON DENOMINATOR:** "Here they let their defenses down," says Bruce Ravage of his students.

**T**HE CHILDREN ARE USED TO it. They are used to the foundation ladies with their big leather pocketbooks and their sincere white faces sliding politely into their classrooms and scrunching down on those little desk chairs yet another time to watch them as they answer questions about the eccentricities of Thornton Wilder or hidden diseconomies while Gary Simons stands there hopefully.

The children are eleven years old and know what it's all about. They don't put on an act. They don't have to. Because they are gifted. Because they work desperately hard. Because they are part of Prep for Prep, one of the best and least-known private schools in New York, which Gary Simons runs. So now when the foundations come, the children barely look up, except at the teacher who is their way out of public schools and into the seventh grades of Brearley, Birch Wathen, Calhoun, Chapin, Collegiate, Dalton, Fieldston, Horace Mann, Nightingale-Bamford, Spence, Trinity, and twenty other schools that put aside scholarship places for them.

Prep for Prep takes place after hours at

the Trinity School. About a dozen teachers—nineteen in the summer—come there from Chapin and Collegiate, from P.S. 107 and P.S. 383, for it is one of the few programs where both private- and public-school faculty cooperate. Students come there from the Grand Concourse, Park Place, Decatur Avenue. Sometimes, in the beginning, they don't know what a private school is, much less the differences among them. It is hard to get into Prep for Prep, and hard to stay in. Prep makes big demands on the character and intelligence of its students, on their parents and families.

Every year, Prep for Prep screens over 700 gifted students from minority groups and chooses about 100. They begin a fourteen-month program while they are still in public school, and then Prep helps place them in private schools. There it follows them, sending in advisers and counselors to help and tutor them if necessary until college. For the first time this year, Prep graduates will enter universities like Princeton, Harvard, and Columbia. Prep for Prep costs about \$4,500 for each student while he is in Prep and more for counseling later. The program, which has a budget this year of more

than \$735,000, is 95 percent privately funded by such groups as the Clark Foundation, the Edward John Noble Foundation, and the Esther A. and Joseph Klingenstein Fund.

The Prep children work full days in the summers before and after sixth grade, and during the academic year late Wednesday afternoons and all day Saturdays. There have been eight classes—they call them contingents—since it started, in 1978, with 25 students; it has grown to over 200 this summer. Prep is the main program of Broad Jump, a nonprofit organization that educates minority students, and Gary Simons is the executive director. It is independent of Trinity, but Dr. Robin Lester, the headmaster of Trinity, is a trustee and believes in it with all his heart and enthusiasm.

Prep for Prep is different from other such programs in that it takes students younger. It gives them crucial group support. It prepares them rigorously both academically and emotionally. It tries to provide what Robin Lester calls "the social comfort that a child must have," and it follows through with full-time counseling.

"What we ended up with is a model,"



says Lester, "one of the best middle schools in the country, and any of us might wonder if our middle schools work quite up to their mark."

**H**E DOESN'T WANT TO BE A savage, he wants to be a clean-cut kid," says Jameel Dennis, explaining a character in *Lord of the Flies*.

"What is innocence?" Diane Spillios, the head of the upper school at Chapin, asks her honors English class at Prep.

"Purity," says one.

"You don't have a bad conscience," says another.

"The darkness of man's heart"—what does that mean?" asks Spillios. The questions go on for the whole 50 minutes, the last period of this spring day, while outside the parents sit in the lobby like benched athletes, waiting for the quicksilver stars of their families, who are still too young to ride the subways alone.

"What is Wall Street?" asks Kathryn Bordonaro, who is teaching research skills. "What is the Latin root of 'corporation'?" This is the format of every class—all questions, to examine what they have read and push them beyond the material as they sit in a circle of fourteen. "Does this chapter remind you of something you learned today in history?" another teacher asks, because many of them know the curriculum of other classes and relate it.

"They are responsive and eager for anything you have to give," says Bruce Ravage, who teaches three periods of math after a full day at P.S. 107 in the East Bronx. "Here they let their defenses down. It makes it fun." "It's as close to perfect teaching as you can imagine," says Diane Spillios. "The big difference between Prep students and those in other independent schools where I've taught is their tremendous drive."

Prep for Prep gives courses in literature, math, writing, laboratory science, and American history. It teaches research skills, such as how to outline and write topic sentences, how to organize, take notes, highlight, make note cards, and use a library. It simulates a traditional school with homework, exams, and grades A to F. But beyond this, Prep tries to build self-confidence and discipline, to develop a private-school mentality: Students must be prepared, teachers are counselors and friends, not just people to get away from when the bell rings. The Prep staff tries to prepare a child for the time when he returns to his neighborhood loaded with extra books and disappears inside, for the time when he gets called "Oreo" or "white boy" back home, or gets invited to a new friend's beach house that is bigger than his apartment building.

It's here in the classrooms at twilight that the visitor can see eight out of fourteen hands raised and waving like pendulums, hands tense with knowledge at the end of the regular school day. It is here in the summer session that a young Indian boy sits with his guidance group and a counselor as a personality problem of his is dissected. It is here that a gifted writer like twelve-year-old Daniel Baldwin, who is James Baldwin's nephew, reads an essay on the Freedom Riders: "I feel they had every reason in the world to defy the laws which held them in bondage, and separated them from society.... The freedom riders... fought the white bats in the dark, gloomy cave of segregation!"

In the spring and summer months, it is especially hard for the children to get home after six, sometimes after eight, and have three and a half hours of homework and no street life in neighborhoods where it is so important. Michael Paniagua, now a Trinity junior, used to work until 2 A.M. on his Prep homework, with his sister typing for him, and admits he neglected his public-school work.

"I lost friends outside. I used to be the sports star of the block; now I'm never outside. They go places, and I'm not around," says Jameel Dennis, who lives on Sedgwick Avenue in the Bronx.

"I used to be really sporty," says Cylton Collymore Jr. "I'm a roomy person. I can't stay cooped up. Sometimes I walk through my block and everybody is outside."

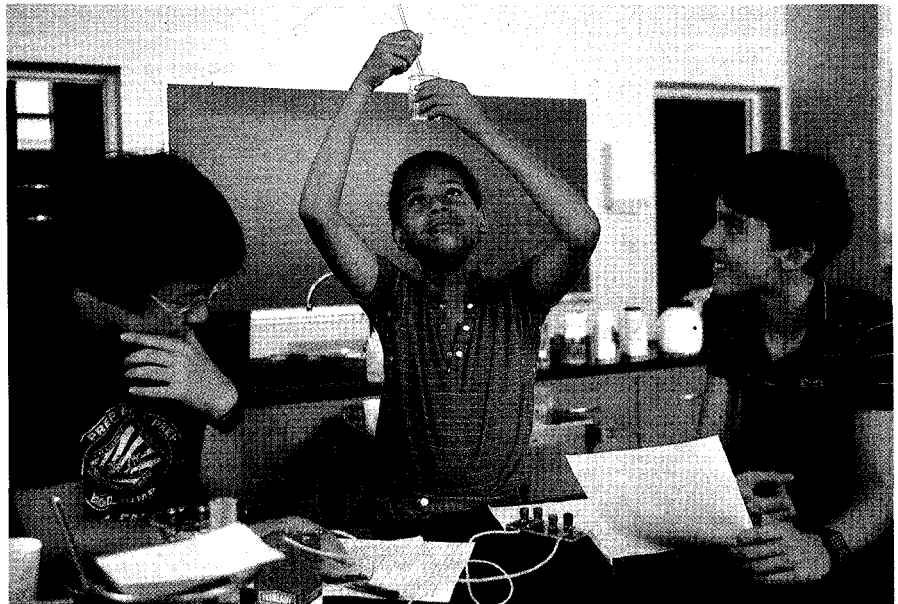
Jameel and Cylton, Erica Terry, Jennifer Rosado, Daniel Baldwin, and Denise Burrell had stayed to talk about themselves and the program late one afternoon. They are all from Contingent VII and this fall will be entering their new schools. Daniel and Jameel will be going to Horace Mann, Cylton to Poly Prep,

Erica to Dalton, Jennifer to Nightingale-Bamford, and Denise to Spence. As a group, they seem secure in their intelligence, almost excited by it, very well set in themselves. Like others in Prep for Prep, they have enormous self-possession, a winning poise, and a natural openness.

Jennifer, who wants to be a computer analyst and make \$50,000 a year, says, "You can visit me at high-society parties." Daniel wants to be a cartoonist and part-time poet; Jameel "a doctor in the surgical field"; Cylton is not sure—perhaps a pilot or a football player. Erica wants to be a lawyer or a newscaster, and Denise a journalist, because "my family tells me how nosy I am."

All of them say they have felt the burdens of the Prep work in addition to their public schools. A few have wanted to quit. Erica speaks about pressure in her public school. Jameel says, "We finish fast, and the teacher says to the others, 'Why don't you finish as fast?'" "No one knew I was smart," says Denise. "I didn't flaunt it." "At least I fit into a group of people here," says Jennifer. "Brainiacs," says Daniel. Like other Preppers, they are bored with the repetitions of public-school work but were surprised when they first came to Prep and found others as intelligent. Sometimes, in their public schools, the Prep students have been the class clowns, sometimes the stars, sometimes the daydreamers, and sometimes just quiet and hidden until their scores were read. They all feel they will have friends when they go on to their new schools and are proud of having survived at Prep. "I don't know where I would be if I was a normal person," says Erica. "There wouldn't be much hope for the future."

"Prep for Prep becomes their lives,"



**SWEET SCIENCE:** Abraham Kim, Darko Dorsett, and Raymond Vega in the lab.

PHOTOGRAPHED BY LOUIE PSIHOYOS

## ALUMNI HONORS: *Last year, former students at Prep for Prep included the outstanding junior at Trinity, a class speaker at Collegiate, and one of the class presidents of Nightingale-Bamford.*

says Frankie Cruz, who has just graduated from Hotchkiss and is going to Princeton. "That's what I explain to all the new ones." This summer, he is running the advisory program of sixteen alumni who have come back to help. They talk about the new schools—they are models of what the others are working toward. Frankie and the others talk to the families, look over the work sheets, and know which students have to share rooms and baby-sit, whose parents help and push and whose can't understand as

younger, they can't make this commitment." They can travel then, and it is then, in seventh grade, that they must confront the local junior highs.

"The minority child is harder to assess academically," says Simons. "At this age, they have the best chance both of doing well and having an impact on the community. Around ninth or tenth grade, there comes an awareness of race, a real stiffening and rigidity. It begins to happen when they start dating and when they realize the amount of money that

drop out or be voted out by the faculty, but only after extensive counseling and probationary periods and only when they are sure the child is being harmed or can't be reached. Then he is given exit counseling. "A child who is struggling here was used to being the best in his public school with little effort, and he may skimp here because he wants to return to the top," says Simons.

"The academic mortality rate of upper-middle-class kids in the 31 independent schools involved is larger than of the

Prep for Prep students in the schools," says Lester, "because of the rigor of Prep's preparation. In our seventh grade, they hit the ground running... in the middle to upper end of the class." "When they enter, many are way ahead in study skills and coping with the volume and hard work," says Diane Spillios. Evelyn Halpert of Brearley finds it "the single most impressive and successful program of its kind." "It's an excellent program," says Patricia Redd Johnson, a director of admissions at Dalton. "They are two or three years above grade level. Generally, from Prep for Prep, their skills are excellent. The parents are tremendously



**HEAD OF THE CLASS:** Gary Simons with (from top, clockwise) Frankie Cruz, Jennifer Rosado, Hemina Ranglal, Daniel Baldwin, Erica Terry, Jameel Dennis, Cylton Collymore Jr., and Denise Burrell.

their children take on this new in-between identity, not black, not white—the identity of the gifted child who is at last working at his proper level alongside others who are equally gifted.

**T**HERE ARE REASONS PREP FOR Prep has succeeded, why its students not only keep up but excel in their private schools, that go beyond the devotion of Simons and the teachers, beyond the dedication of Lester and other school heads and board members. The children are taken into the program at the right time—at an age when, as Simons says, "they have identity. At eleven or twelve, they realize, 'I am me, as apart from my family. Decisions can be made by me.' When they are

they need to get by, what their place is in society."

Prep for Prep candidates must go through levels of screening. First, the public schools that cooperate recommend the program to more than 1,000 fifth-graders who have scored outstandingly on citywide reading tests. The schools realize by now that Prep works and that they can use it as a motivational tool. Students who are interested are then tested for three and a half hours. About a third of these candidates go on to the next level, which is an individual test and interviews with counselors and teachers to learn more about them and their family support. They write essays and take math placement tests. Sometimes, once taken in, they fail. About fifteen of the new students this summer will

involved, and at Prep, minority students are respected. That's the key. Minority parents hover over their kids, and we hover over them as much as Prep does. Their egos are intact."

The outstanding junior at Trinity last year was Dwayne Davis from Prep. Many, like Frederica Miller, a Brearley eleventh-grader, go right into honors. Franklyn Arthur was her class president at Nightingale-Bamford. Sheldon Philp was chosen as class speaker in his first year at Collegiate. Marcella Goodridge is at the top of her class at Birch Wathen. The faculty chose Joseph Ayala as yearbook editor at Allen-Stevenson. Phillip Wong was first in his class in his very first term at Poly Prep.

Also, Prep for Prep follows through. Its paid counselors go from school to



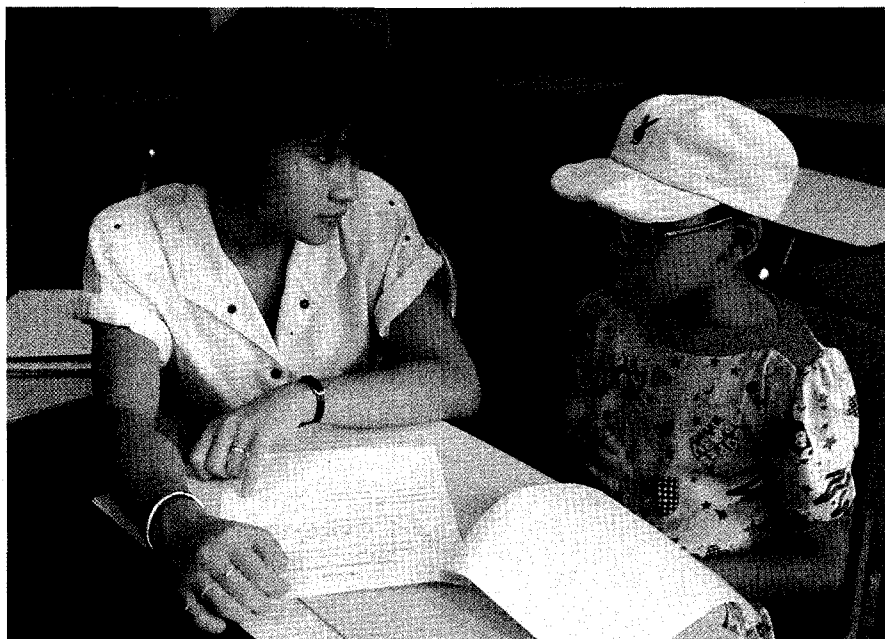
school, seeing the students, making sure their forms are filled out, checking their records, taking the temperature of their "social comfort," which influences their grades, and being "the people to lean on," as Frederica Miller says. The students already have a sense of community and support with their Prep friends.

Prep has its own excellent newspaper to celebrate their achievements, publish their speeches and writing, tell about their teachers and advisers. It has field trips and parties. A boy at Collegiate has his Prep friends at Dalton and Horace Mann, so "maybe he can't go on the ski trip, but he doesn't have to hang out on the corner," says Simons. "It makes it possible to have white friends and feel less vulnerable to the ordinary scorns and snubs of teenagers." If he goes to Riverdale, he goes with perhaps another friend from Prep and he knows the older Prep students who are already there. "It was hard to find a nice clique, since many had been there from the first grade," says Michael Paniagua of Trinity, "but I had three friends, and from there it spread."

**G**ARY SIMONS IS THE reason this has worked," says Robin Lester. "I have met a saint, and it is Simons. He is single-minded, he lacks perspective, but I suspect that's what saints do. He is crusty, but he helps us see the vision with him."

There was a day when Gary Simons was teaching at P.S. 140 in the Bronx when everything he had to do became very clear to him. As a boy, he had grown up in the Bronx, gone to J.H.S. 143, Bronx Science, and then upstate to Harpur College, where he saw a more personal way to learn. At P.S. 140, he taught the gifted sections, and it frustrated him that his students were trapped, facing the local junior highs. He took his four best students and worked out a separate curriculum for them. He found them willing to do enormous amounts of work. One of them was Frankie Cruz, who became a member of his first contingent at Prep.

"I was particularly indignant about what his experience had been, how he had been misevaluated and shifted around. We had an Easter party one day, and some of the students stayed and helped me to clean up. Frankie was sitting on a window ledge on top of some bookcases, and he was talking about the books we had read. We had kept quite a pace. There he was, this little boy with his baseball cap, and he said, 'I can't believe what I just did, how much we read.' He was naïve and self-congratulatory, and at that moment, it clicked—all these ideas I tried to put together. I knew then, dam-



**ROLE MODEL:** Ying Lam, an alumna now at Columbia Grammar & Prep, with Tamisha Martin.



**GOOD CHEMISTRY:** Arthur Everett, who will be going to Collegiate.

mit, it will fly, because there are so many kids like him who need to know what they can do."

As part of his fieldwork for his doctoral fellowship, Simons started Prep as a pilot project of Columbia University's Teachers College. Before this, he had gone around to the private schools to place certain students, and the results were mixed. They didn't have study skills or the experience of competing, and they felt isolated. So he designed Prep, which later became a project of Broad Jump, then run by Samuel Peabody, who stepped down in the third year of the program but remains as an active trustee. Like Robin Lester, Simons felt that students would learn best from each other, and enough serious minority students together would influence one another. Lester didn't have to divert any Trinity tui-

tion money. He allowed Prep to use the classrooms at Trinity, the secretaries and Xeroxes. He believed in the program right away, and his endorsement carried weight with the other school heads, says Simons. Together, they insisted on the full fourteen months of preparation, though they knew that the corporations funding Prep were often impatient for results.

"There was no truancy in the first summer when the parents had to bring them," says Lester. (Now the summer students are bused in.) "We knew we had hit on something. There's a touch of the divine in these children and their families."

In their months at Prep and later, the students must go through many changes in the way they see themselves. First, at Prep they go from their public-school A's





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to their first C's. Then they go from being part of a racially similar group to the white world.

Prep starts preparing them for this in the first summer with a literature course with the theme of identity. They study *The Light in the Forest*, a novella by Conrad Richter about a white boy captured by Indians. What determines identity? Is it skin color or the culture you are raised in? They read *Dr. Jekyll and Mr. Hyde*, *The Man Who Would Be King*, *A Raisin in the Sun*, *I Remember Mama*, and Richard Wright's *Black Boy*. They read poems about skin color. They write their autobiographies. They have group guidance, during which, in front of their friends and a counselor, their work habits and any attitude problems are picked apart. Certain mechanisms that may have been crucial to their survival in public school are no longer acceptable—here they are bad habits. Some have survived the boredom of having things repeated in public school by tuning out. They have been taught by their parents to hit back and not be a victim. Or there's "snapping."

"You snap at people, at the way people look," a girl says to a boy in one guidance session.

"Snapping is virtually a social skill in the public schools, a kind of repartee, but it does not go well in other situations," says Simons.

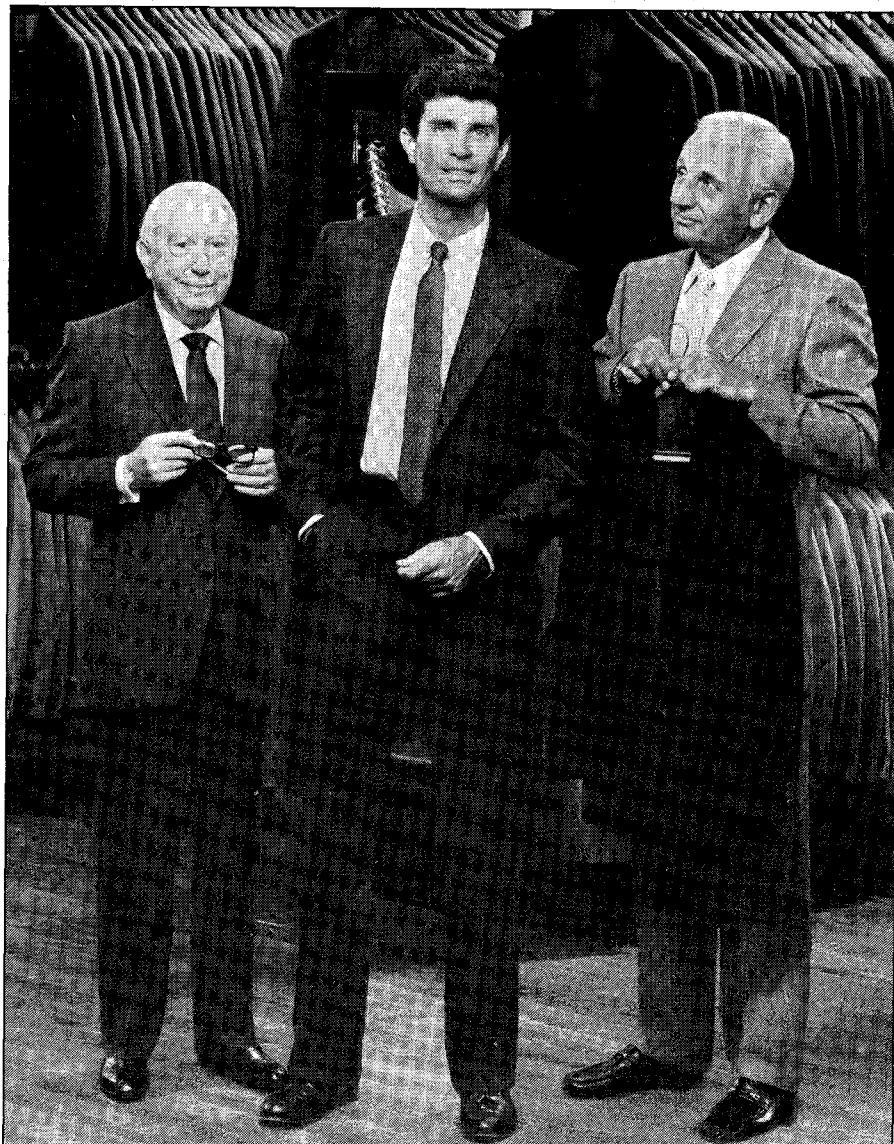
"I keep hearing that you are unprepared in all your classes," Angel Martinez, the guidance counselor, says to another boy. They discuss why he is losing his work and what he should do: "Use a clipboard." "Folders, a stapler."

Martinez turns to a girl who is suddenly not doing well in history, and he asks how many note cards she has made for a project. The other students have made ten, twelve, fifteen.

"Three," says the girl. "The rest are at home." Home is a place where one child is autistic and another is dying of leukemia. The counselors had talked about her at lunch and felt she seemed solid enough to be able to take this now. "This first summer, we get them to be open, then we talk about how to treat other people," says Simons.

They talk about what a rich person's home looks like, what to do if someone pushes ahead on a lunch line or says something nasty. "They tell you to be yourself. You may feel the sting of not having as much and wishing you did, but you are better in different ways," says Marcella Goodridge of Birch Wathen.

It is not just white voices teaching them. The alumni come back. There are black counselors like Sharon Spann and Bill Holmes, director of alumni activities. Holmes is from the South Bronx. Through ABC, another program to place minority-group students in private schools, he entered Collegiate and went



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on to Bowdoin College. The students learn from counselors like Angel Martinez and Michael Chung. Two of the four top administrators of Prep are black.

IN THE SECOND SUMMER, PREP GIVES a psychology course called "Invictus," named for the William Ernest Henley poem that ends, "I am the master of my fate: I am the captain of my soul." "Invictus" helps the students understand their own development and the influences on them of their peers, the media, and the culture. They talk about how their values are affected by different forces, what causes them to make certain decisions.

"With more awareness, they have more control about getting involved with drugs or being with people who are not serious about education, how to deal with money spent casually," says Simons.

When they enter their new schools, there are further problems with identity. "This involves a deeper questioning. Some say, 'Why me?,' some see it as an opportunity, and some say, 'What am I doing it for? How much must I give up of where I'm coming from?' But by the time they are seventeen, they have seen the dropouts at home, the fifteen-year-olds with babies, so it proceeds in stages," says Simons. "The ordinary adolescent problems with their parents are exacerbated by their going into a world their parents can't follow and sometimes do not comprehend." There are a few who cannot speak English and do not go to meetings, because they are uncomfortable. "Sometimes when the children leave a black environment," says Bill Holmes, "the parents see changes in terms of their voice, the way they dress, and their values that they don't like."

In the new schools, they share a school but not a whole way of life. It's hard to go to evening programs when they don't live in the neighborhood. Counselors like Sharon Spann say some parents don't understand why the children have to stay late or why it's important for them to go to a friend's summer house. It may take them two and a half hours to get to school. There is one Brearley student from Queens who must take a bus, three subways, and another two buses. Spann sees all sorts of harrowing home problems. She says there's the perpetual problem of wanting. "They see a friend who goes to Spain for Christmas and has \$200 in her wallet for shoes, and they want that Benetton sweater, that class trip to Boston that costs \$150." Sometimes, she says, they feel burned out after Prep; sometimes they do not tell if they are not doing well.

Dwayne Davis described this double-identity problem in a speech he gave at Trinity: "[There are] two very familiar



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# The day he left the village of his childhood for America.

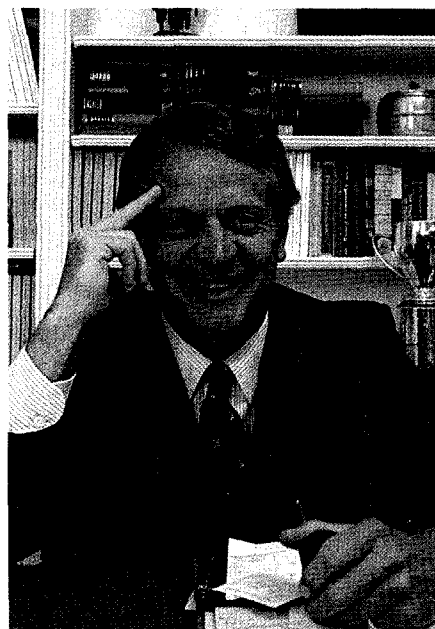


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names to any black of a predominantly white school: 'Oreo' ... and the standard 'white boy.' ... When eventually you dress in argyles and loafers, you hear from your non-prep-school black peers: Who is Brooks Brothers? Why does your coat reach your knees, and why don't you have a leather bomber jacket? The desire to be accepted, ... to adapt to the norm most profitable, results in the questioning of one's own character. ... In the white stores, downtown, it is necessary to be twice as polite, well-groomed, and articulate simply to match up. ... Most re-



**BOOSTER:** Robin Lester, head of Trinity.

sentment, though, fades with the understanding of one's identity."

"One of our great fears is do our Trinity kids measure up to their standards of propriety and decency," says Lester.

Frankie Cruz has been through all the changes. He says he felt "comfortable" at P.S. 140. "I was close to home, and the whole family went there." He is the youngest of four children and learned English from his brother and sisters. His father is a dietary worker for a home for the aged, his mother a housewife. Simons recruited him for the first contingent at Prep, when things were still small and he felt like "a pioneer." After the first summer, he went right into Calhoun. He was athletic and had to organize himself. "I was very shy and quiet, and at Calhoun, I could just jump in. At home, the kids wondered why I carried so many books, but I managed to keep my friends." When he transferred to Hotchkiss, his family had to buy him luggage, ties, and jackets. He found it "rigorously demanding," and he was homesick, but he became Prep's first varsity-team captain and got into Williams, Wesleyan, and Dartmouth as well as Princeton.

"I want to be happy with what I have.

To be a part of what I have and not feel I want more," he says.

**I** HAVE, LIKE, A SPOTTED PAST," says Frederica Miller of Brearley, who was chosen to spend the first semester of this year at the Mountain School run by Milton Academy. "When I had a double work load, I was absent from Prep a lot. Finally Mr. Simons said, 'This is your last chance, Fred.'" "Prep worked hard with Frederica, helping her organize her home life and restructuring her work habits," says Simons. Sitting with her in the cafeteria at Brearley, it is easy to see how successfully she has made the transition, how well placed she is. She is a Brearley young woman all the way, and is very proud, finding her school "a really friendly place. It's hard, but in a relaxed way. Nobody tells you you have to do well, they just expect you to." She gets honors, though not high honors, because math and science drag her average down. "She is a remarkable girl, a credit to the program and Brearley," says headmistress Evelyn Halpert.

Frederica says she doesn't get jealous when she sees friends spend a lot of money on clothes—she thinks that's foolish—but it's hard sometimes when they go away. "I make the best of what I've got. No one flaunts at Brearley. You don't find people boasting, unless they want to get it in the neck."

Frederica came out of P.S. 163, where "some of the kids were really rowdy, and they didn't teach you all that great." She lives in what she calls an "average neighborhood, not exciting, not awful," and is the youngest of five brothers and sisters. Some of her neighborhood friends "have gone badly down," and most of her friends are now from Brearley. She was shy the first year, and her counselors and tutors helped.

"I've thought my future out. I had an idea of being a teacher, but I strayed away from that. I like journalism or psychology. I'll be out of grad school at 25, married at 30. I have strong opinions."

A new, larger contingent started at Prep last summer. New parents are sitting on the bench this fall. Simons says the next contingent's college acceptances will be even better than this year's. Lester talks about a Vietnamese student Trinity is taking after just one summer at Prep. "Just think what a child like this does for our school!" he says.

In a science lab, Elizabeth Walsh, a young teacher from Dalton, is about to demonstrate how to test for starches. The experiment begins. The students wrap their sneakers around the lab chairs. The questions start, the small hands go up and up, and, from the rear of the room, Gary Simons, with yet another visitor, watches and knows he is right.

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| Standard               | \$1.32                                         | 7am-1pm |
| <b>SPAIN</b>           |                                                |         |
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# TIME OFF

By

WENDY GOODMAN

W

eeekends are made for unwinding, and this fall, the best-looking clothes for doing just that are classics, updated with bolder tweeds and splashes of color as sweaters break out in lemon yellow, royal purple, fire-engine red. They would have looked as right yesterday as they do today—and will tomorrow.

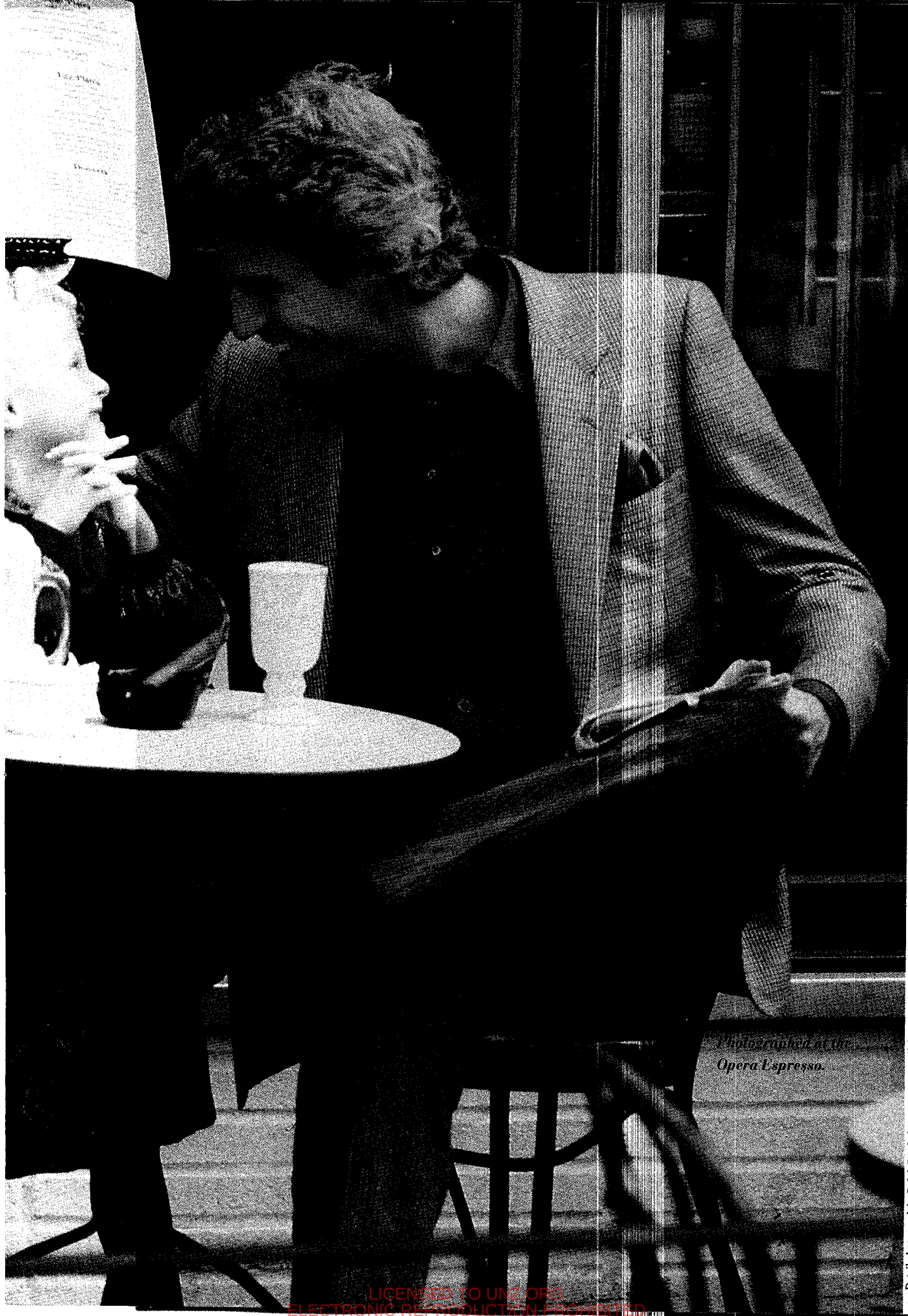
Photographed  
by  
PAUL  
LANGE

Cashmere jacket, \$750,  
cotton-twill shirt, \$130,  
and silk pocket square,  
\$18, by Rive Gauche, and  
Shetland-wool vest, \$50,  
and cotton-corduroy  
pants, \$65, by Yves Saint  
Laurent, all at Saint  
Laurent Rive Gauche  
(543 Madison Avenue,  
near 55th); suede loafers,  
\$195 at Vittorio Ricci II  
(404 Columbus Avenue,  
at 79th); socks by Paul  
Stuart. Models: Joe  
Kloenne of Zoli Men and  
Nicole Ganz of Kids  
and Company.  
Girl's clothes from  
Wendy's Store.

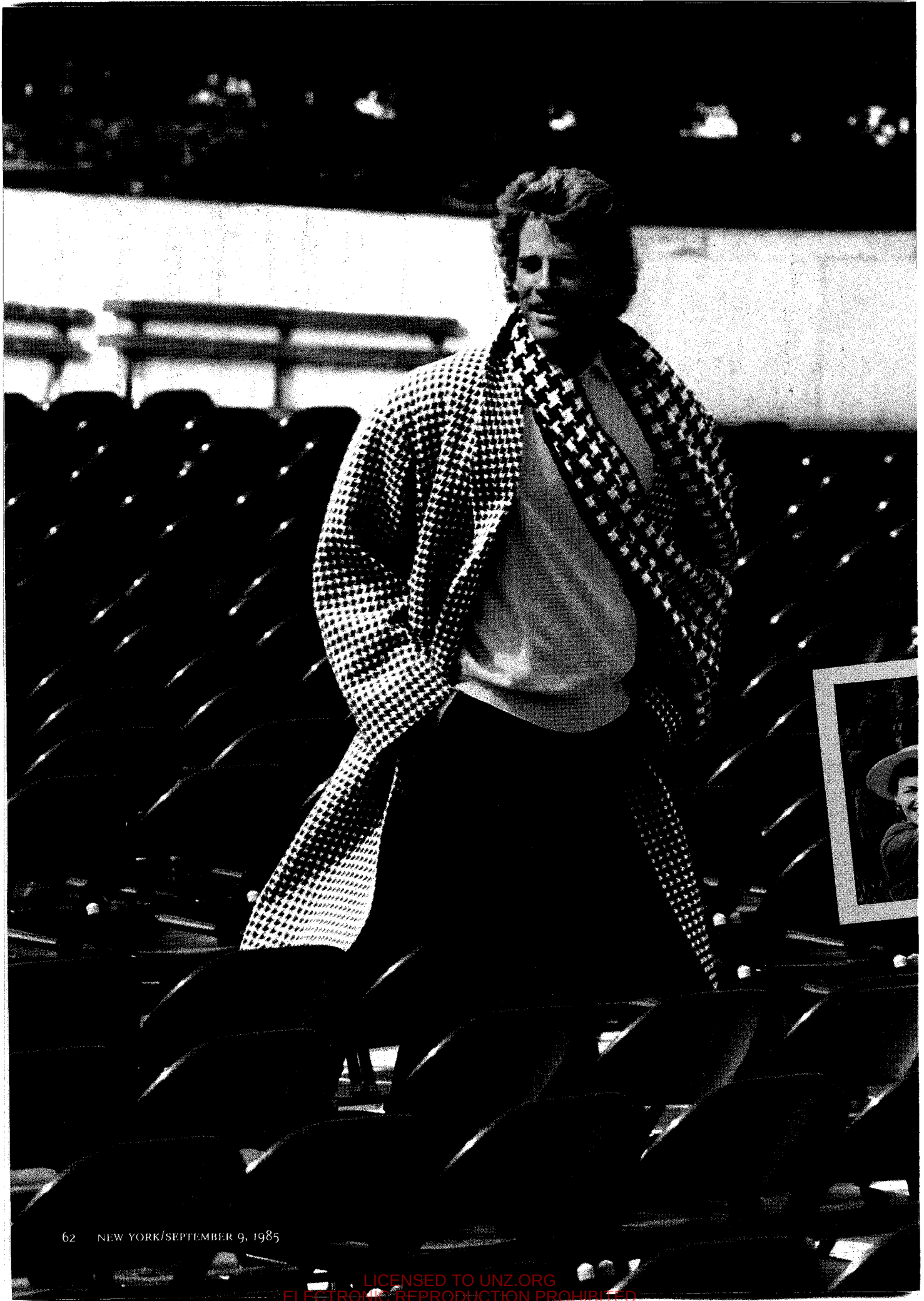


Fashion associate: Valarie Ebeier  
Fashion assistants: Michael Eisenhower,  
Bette Ann Secks, Debra Schmidt,  
and Ginnie Webster





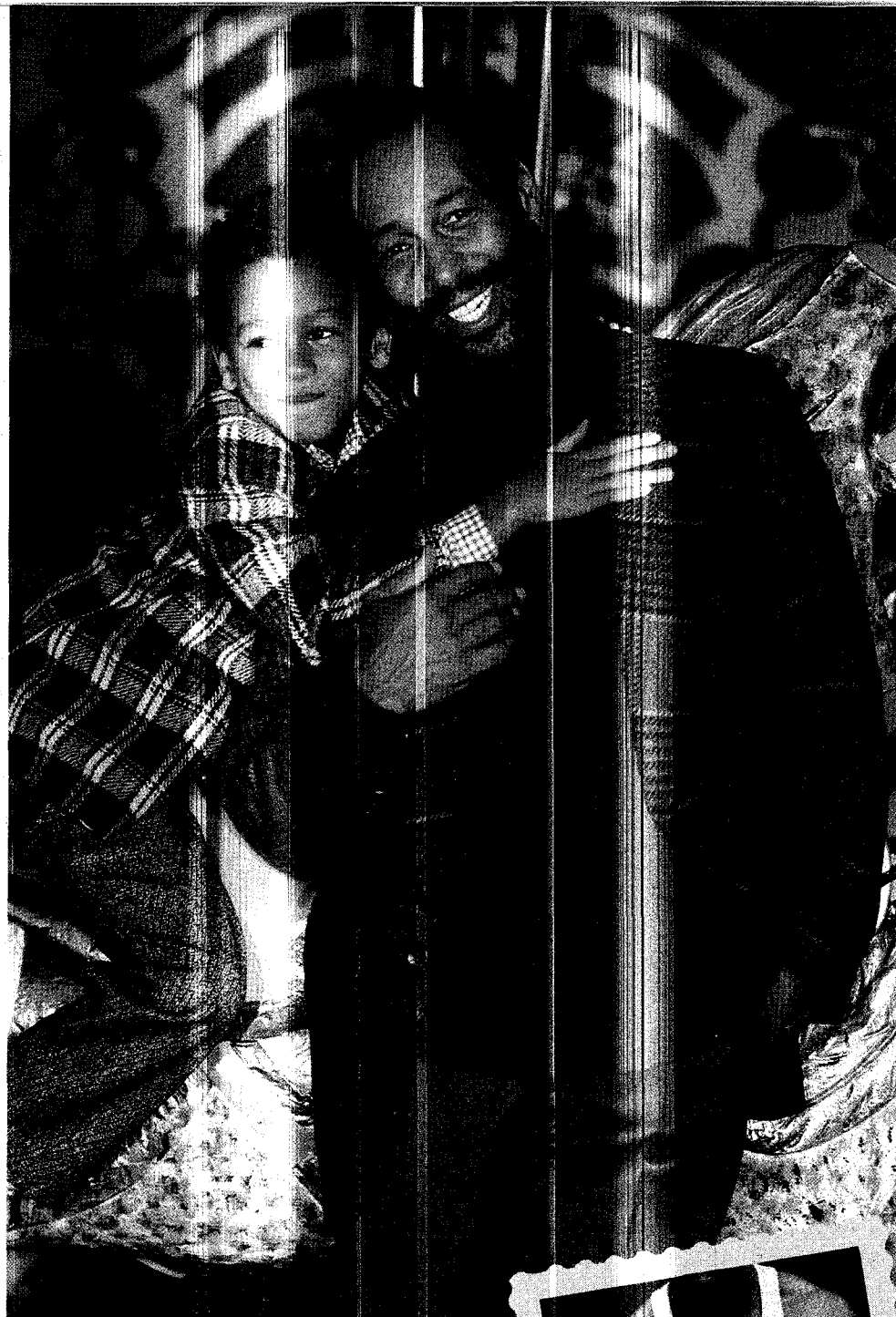
*Photographed at the  
Opera Espresso.*





**W**ool overcoat by  
*Jean Paul  
 Gaultier, \$575*  
 at Barneys; cashmere  
 sweater, \$375, and  
 cotton-corduroy pants,  
 \$245, by Gianni Versace,  
 at Charivari 57 (18 West  
 57th Street); handwoven  
 cashmere-and-wool  
 scarf by Peter Barton,  
 \$80 at Henri Bendel.

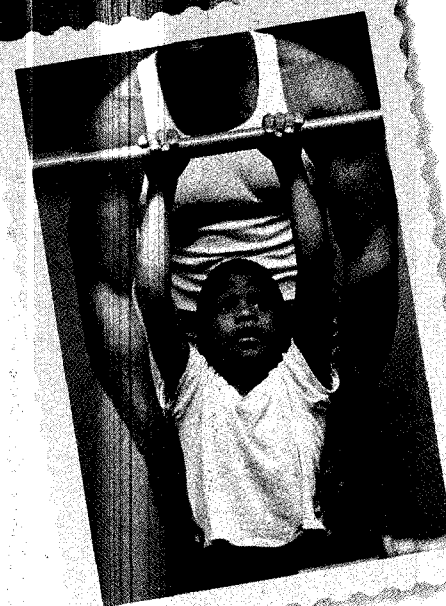
*Grooming:  
 Patrick Melville.*



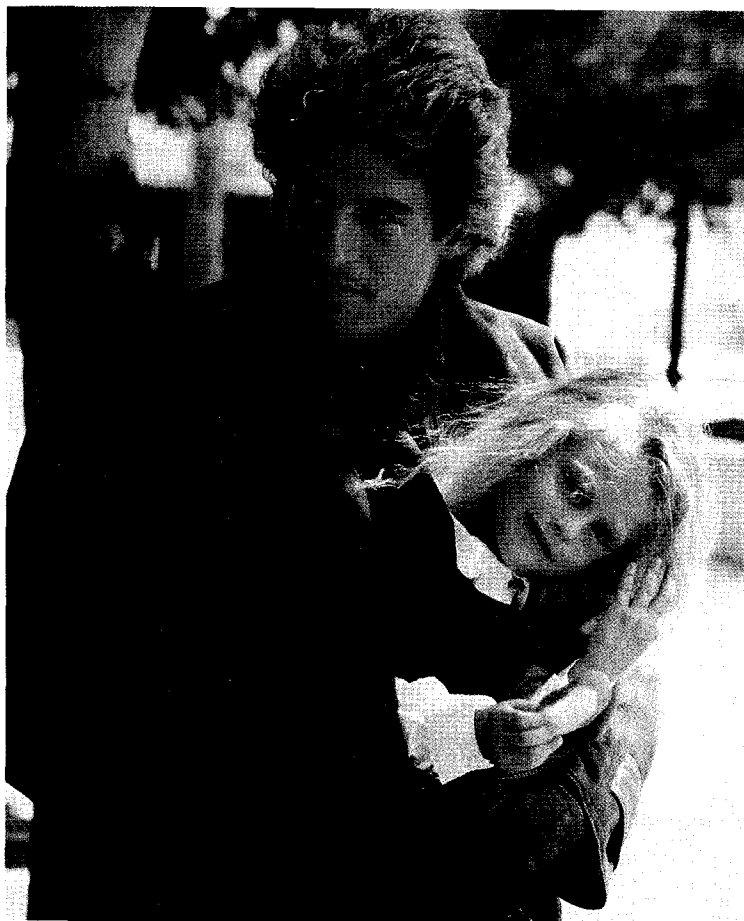
**B**y Perry Ellis:  
 wool-and-  
 cashmere  
 jacket, \$465 at Bergdorf  
 Goodman (to order) and  
 Saks Fifth Avenue;  
 cashmere turtleneck,  
 \$300 at Bergdorf's and  
 Macy's; wool-twill

pants, \$165 at  
 Bergdorf's. Models:  
 Rashid Silvera of Zoli  
 Men and Psoma Chinn.

Boy's clothes from  
 Giorgio Armani  
 Boutique.



Detail photographs: top, Ralph Bartholomew/ courtesy of the Daniel Wolf Gallery; bottom, Leonard Freed/Magnum.



**S**hearling car coat by Gianni Versace, \$3,000

at Barneys; wool-challis scarf, \$48 at Paul Stuart (Madison Avenue at 45th); cashmere-lined suede gloves by Grandoe, \$30 at Lord & Taylor. Girl's clothes from Laura Ashley.

Near right—by Calvin Klein: wool-tweed overcoat, \$260, and lamb's-wool sweater, \$105, at Macy's; wool pants, \$110 at B. Altman. Shoes by Cesare Paciotti, \$150 at To Boot (256 Columbus Avenue, at 72nd). Model: Tony

Brown of Zoli Men. Walking stick from Uncle Sam's Umbrellas.

Far right: wool sweater by Gene Pressman and Lance Karesh for BASCO, about \$160 at Barneys and Saks; cotton-corduroy pants by Yves Saint Laurent, \$55 at Saint Laurent Rive Gauche. Models: Peter Moore and Monique Van Heel of Click. Woman's clothes from Giorgio Armani Boutique. Photographed on the charter boat Petrel, Battery Park.



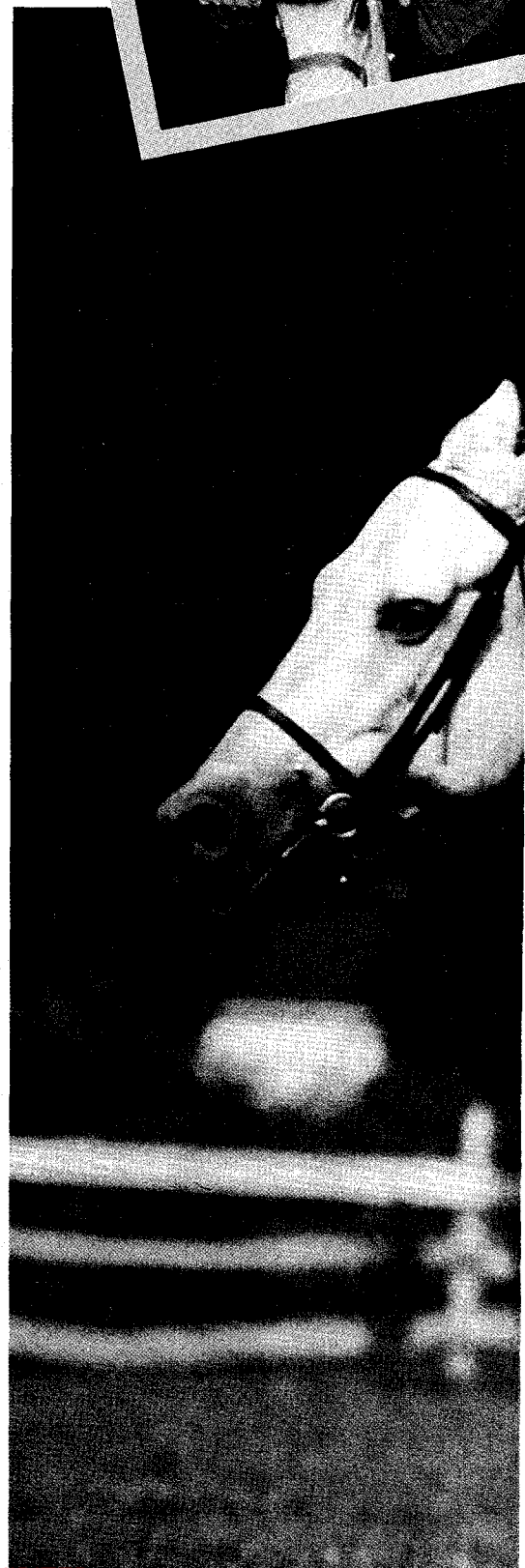
Detail photograph by Wayne Miller/Magnum Photos.





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**W**ool-tweed jacket, \$735, and pants, \$130, and wool sweater, \$335, at Giorgio Armani Boutique (815 Madison Avenue, near 68th); vintage Hamilton watch, \$1,200 at Ron Gordon Watch Sales and Repair Shop (565 Fifth Avenue, at 46th).

Detail photograph, bottom: Wayne Miller/Magnum Photos.



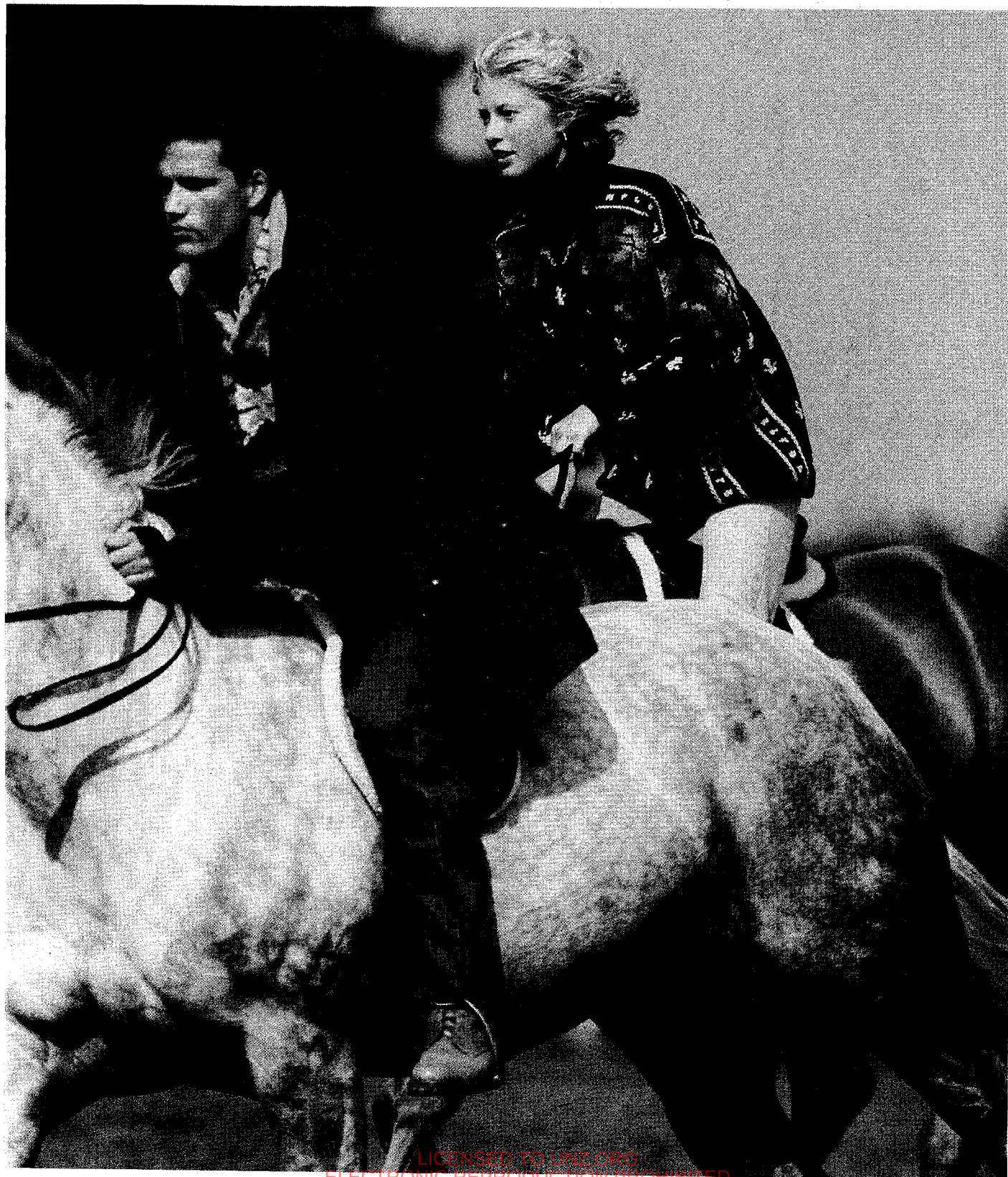


**B**y Polo by Ralph  
Lauren: wool-  
blend jacket,  
\$235 at Barneys and  
Bloomingdale's; wool  
sweater, \$175 at  
Bloomingdale's; stone-  
washed cotton dungarees,

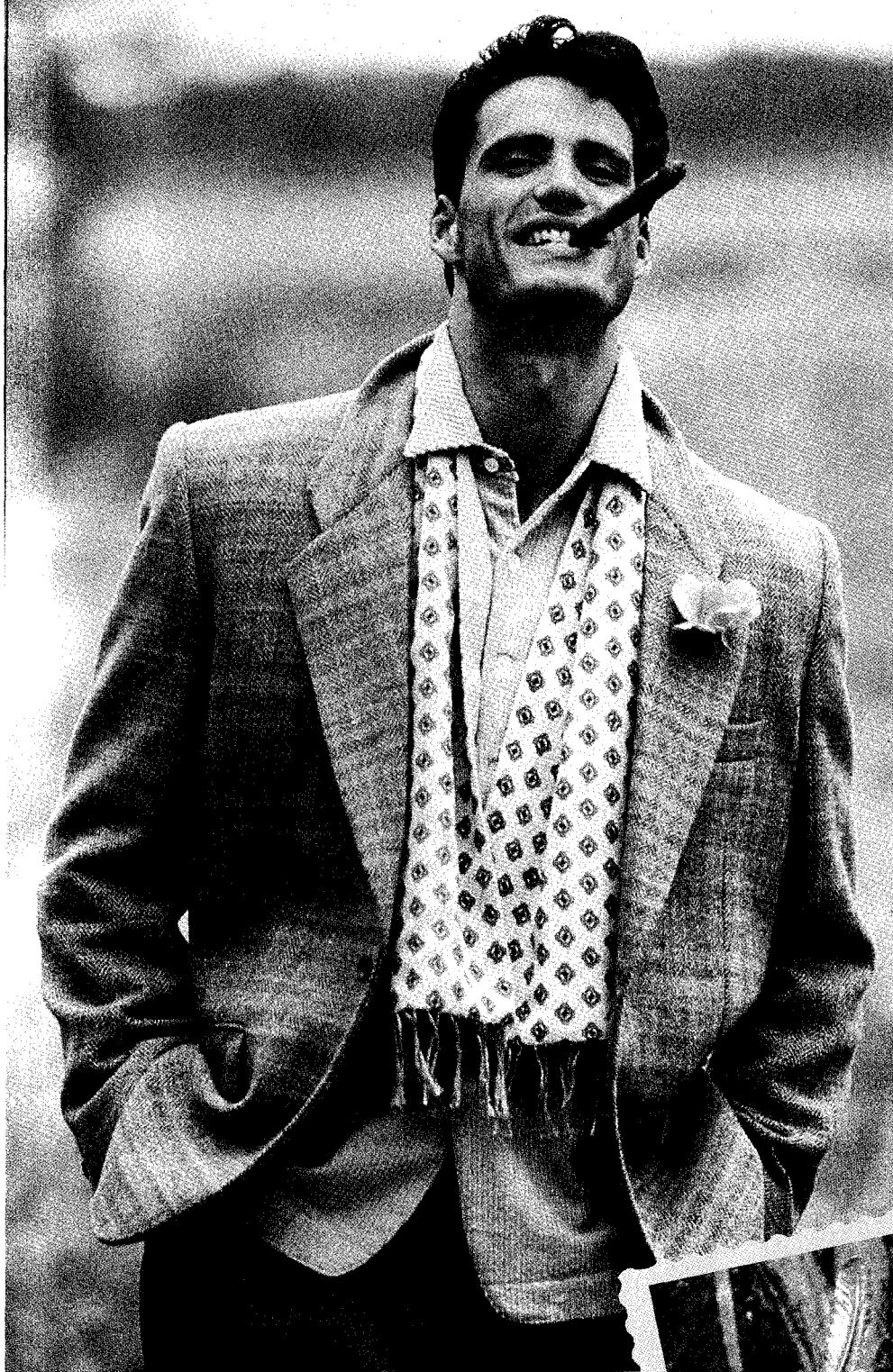
\$47.50 at Bloomingdale's,  
Lord & Taylor, Macy's  
(mid-September), Saks.  
Boots by Ralph Lauren  
Footwear, \$280 at  
Barneys and  
Bloomingdale's. Model:  
Jenno Topping of Click.

Woman's sweater from  
Charivari 57.

Photographed at the  
Topping Horse Farm,  
Sagaponack, New York.







**R**ight: suede jacket, \$360, and Viyella shirt, \$69.50, at Paul Stuart; boots by Cesare Paciotti for To Boot, \$195 at Bergdorf's. Woman's sweater from Dunhill and shirt by BonHomme. Picnic basket from T. Anthony.

**B**y Matsuda: wool-tweed jacket, \$385, and rayon scarf, \$105, at Matsuda Boutique (854 Madison Avenue, at 70th); cotton-corduroy shirt, \$140 at Matsuda

Boutique and Matsuda at Mitsukoshi (461 Park Avenue, at 57th); wool-gabardine trousers, \$225 at Charivari 57 and Matsuda at Mitsukoshi. Cigar from Dunhill.



Detail photograph, top: Ralph Bartholomew/courtesy of the Daniel Wolf Gallery.







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*Car and Driver*, in naming

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For 1985

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# BEST BETS

*As summer fades away, Bloomingdale's presents a sunny Italian spettacolo.*

*By Corky Pollan*

Here's the grandeur that was Rome, the snap, crackle, and pop that are modern-day Milan. Pegged pants in spectacular fabrics and Danielle prosciutti. Traditional leather in colors of the eighties and a "Roman villa" filled with Perugia chocolates. And to help all of us segue into fall, a replica of the Terme di Montecatini spa on the fifth floor is offering spectacular fango facials.

Near right: Romeo Gigli wool-and-mohair-tweed coat with shawl collar, \$830

◆ Giorgio Armani wool-flannel trousers, \$220 ◆ Black crocodile box-bag, \$1,000 ◆ Black leather gloves with red suede cuffs to turn down, \$65 ◆ Satin-finish-aluminum chain bracelet, \$15

◆ Top right, clockwise from left: Red-and-black Memphis cotton shirt, \$50

◆ Pigskin portfolio in brights, \$85

◆ Memphis silk bow tie with Velcro closure, \$30 ◆ Amarelli licorice candies in red, green, and white tins, \$5 ◆ Idea

Monili Plexiglas choker, \$35 ◆ Red heart-shaped crocodile bag, \$450

◆ Mario Valentino women's leather blouson with shawl collar, \$995 ◆ Bottom right,

clockwise from left: Mario

Valentino men's saddle-leather doctor's bag, \$400 ◆ Silver-plate

sauceboat, \$100,

and coffeepot,

\$150, designed by

Massimo Vignelli ◆

Giorgio Armani

women's brown wool

trousers, \$275 ◆

Tuscany men's co-

logne set—including

*eau de toilette*, after-

shave lotion, and brisk

body splash—in a leath-

er case \$90 ◆ Petra bro-

cade pumps, \$140

◆ Etruscan-style ce-

ramic vase, \$25.







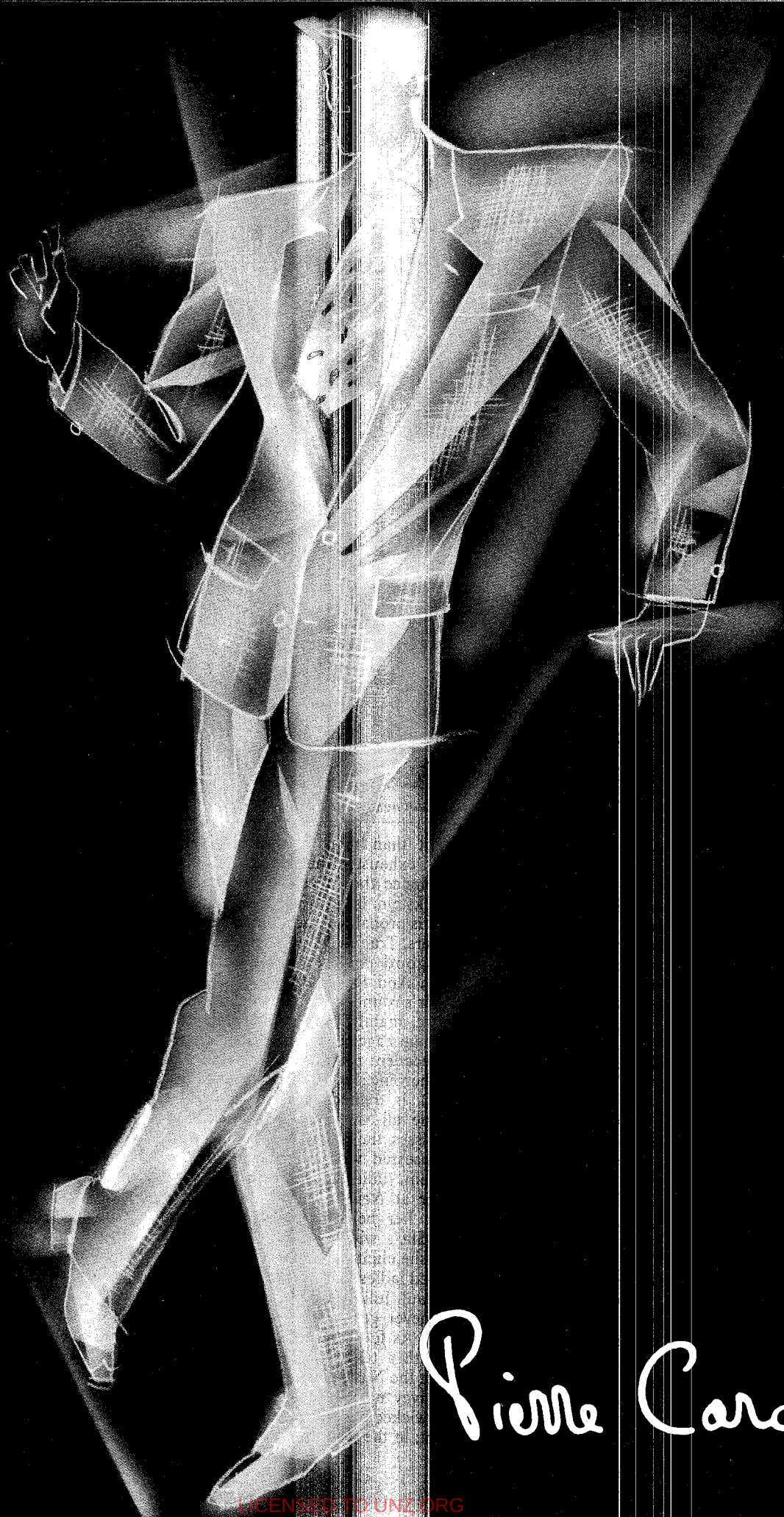
PHOTOGRAPHED BY BRIAN HAGIWARA

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Pierre Cardin



# THE TOOTH OF CRIME

"...*Compromising Positions* is a gossipy, malicious comedy, entertaining when it's not bogged down in stale marital drama..."



ALL-AMERICAN WIFE: Susan Sarandon as the suburban mom in Frank Perry's film.

SOONER OR LATER, EVERYONE, OR NEARLY everyone—no, *everyone*—wants to kill his dentist, and in *Compromising Positions*, a malicious new comedy, a patient fulfills this most common of desires. The dentist in question, however, is no ordinary tooth-drawer. Dr. Bruce Fleckstein (Joe Mantegna) of Shorehaven, Long Island, may be given to knuckle-rapping lectures in favor of unwaxed dental floss, but he generally has other things in mind. A fat-lipped sleaze with a pinkie ring and gold chains, he has developed the habit of seducing his female patients—wealthy and married, most of them—and taking them to motel rooms, where he convinces them, among other things, to pose for Polaroid snapshots while trussed in leather straps, hoods, and whatnot. Clearly, Dr. Fleckstein has gone too far.

*Compromising Positions*, which was written by Susan Isaacs (an adaptation of her 1978 best-seller) and directed by Frank Perry, is a gossipy and pleasantly nasty movie that entertains us well enough as long as it stays light and dry. A Long Island housewife herself, Isaacs sets her story among upper-middle-class suburban ladies who don't have much to do with themselves and crave more ex-

citement than their hardworking, frequently exhausted husbands can give them. Hence the success of the odious Dr. Fleckstein. Isaacs's portrait of suburban life is probably hooey, but that hardly matters. True or false, it makes a perfectly good premise for a satirical comedy. And Frank Perry has done it right: He's rounded up a terrific group of actresses, mainly from the theater, and all of them eager to dig into their amusingly decadent roles, however small.

The heroine, Judith Singer (Susan Sarandon), is treated earnestly enough—she's the all-American wife and mom who misses the stimulation of her old job. Obsessed with the murder of Dr. Fleckstein, Judith, a former investigative reporter at *Newsday*, sets about interviewing her neighbors and fellow patients. She's wide-eyed and reassuring, and so she elicits information from these tarnished ladies that the homicide detective (Raul Julia) assigned to the case could never get. What a jolly group of harpies! As Judith's best friend, a sculptress with a taste for the younger stalwarts of the Nassau County police force, Judith Ivey uses a Texas drawl to startlingly wicked effect. Ivey isn't needed for the plot; in the tradition of thirties com-

edy, she's a sidekick whose sole function is to make bitchy remarks about the other characters, and she turns every wisecrack into a little aria (the night I saw the movie, the audience could hardly wait for her next entrance). Joan Allen is very funny, too, as a straight-backed and decorous rich young woman trying to gain control of some naughty photographs. The touchingly wilted blonde Deborah Rush, another of Dr. Fleckstein's mistresses, has a different style—lower-middle-class, corseted-genteel, saddened, and betrayed. But as she confesses, she also keeps her back straighter than a ruler—the movie is nothing if not derisive about the styles of rectitude among straying women.

After the buffoonish and embarrassing *Mommie Dearest* and the low-camp fiasco *Monsignor*, Frank Perry seems to have found his style. *Compromising Positions* is refreshingly deadpan—dry rather than arch, amused rather than shocked. Except for a few scenes, the movie is genial and brightly lit—directed for comedy and not for atmosphere, tension, or thrills. What a relief to see someone doing a reasonably sophisticated job! The décor of the houses, for instance, is perfect—slightly exaggerated and overstuffed, in both upscale and downscale styles.

Susan Sarandon, a wonderful comedienne in Paul Mazursky's underrated *Tempest*, pops her eyes and bustles her way through a boringly written part. Judith is simply the heroine—she's solid, caring, ambitious, all those good things, and she has less personality than anyone else in the movie. Susan Isaacs puts a standard feminist halter on her—Judith needs to do something more with her life than be a wife and mom, and this enrages her husband (Edward Herrmann). The homicide detective appreciates her more, and he has sexy Latin eyes, but she keeps going home to her sourpuss. Their pained and stale marital conflict, which rages in scene after scene, throws dust in the eyes of the movie's wit. Puffing angrily on cigarettes, Edward Herrmann works himself into a high state of Edward Herrmannism—he gives a definitive performance of his standard role, the dense, unromantic, put-upon hubby. Doesn't this actor long to rip off his three-piece suit and play a murderous lifeguard, a



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Nora Scarlett



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“... There are some intense and affecting moments in *Détective*, but the movie is all dither; the characters are all depressed. . .”

con artist, a clown? Free Edward Herrmann! He's suffered enough for the sins of the husbands! Instead of plowing these much furrowed fields once again, Susan Isaacs should have dug into the semi-scandalous side of her material—the appeal of sleazy sex hustlers to bored suburban women. Are the women attracted to him *because* he's a bum, or just because he's there and always eager? *Compromising Positions* is often fun, but half the movie is still in the typewriter.

HAVING BEEN DEVOTED FOR 25 YEARS TO the underlying spirit of Jean-Luc Godard's work—an incitement to freedom if there ever was one—I think the master might forgive me if I say that his latest, *Détective*, inspired feelings of rebellion and revolt. Putting the matter plainly, I blanked out after about half an hour. Even in some of Godard's best and most accessible films, there were passages that could only be called perverse and obscure—moments in which he was amusing himself in some private way that left the rest of us dazed. Godard's bouts of self-absorption, especially when they took a whimsical turn, infuriated many

people—so much that their pleasure in his work was ruined altogether. But that's going much too far. Like many of his fans, I accepted such moments as an integral element of his temperament and style, a style that, in such movies as *Masculin-feminin* and *La Chinoise*, found expression in forms almost miraculously spontaneous and freewheeling. He was, and is, the soul of liberty, so why should we get cross about a few murky details, a few loopy bits of dialogue? In any case, Godard's jests have a way of resurfacing in one's thoughts and conversation a week later. In the past, one gave him the benefit of the doubt: Perhaps such passages reflected his deepest feelings—or at least feelings too unmanageable to be held in place by his loosely constructed, porous plots.

But *Détective* is all dither—there's no frame to hold on to. A group of people, some interesting, some not, gather in a Paris hotel, and don't so much talk as *allude* to the murder of a Mafia boss that may have taken place two years ago. It's almost impossible to say what's past and what's present, who matters and who doesn't, or why any of them, or *all* of

them, shouldn't go jump in the Seine. Though I can't be sure about this, Nathalie Baye, married to Claude Brasseur, appears to fall in love with Johnny Hallyday. Not that this event inspires anything like passion, joy, or even animation: Except for Jean-Pierre Léaud, who plays some sort of frenetic and incompetent hotel dick, all the characters seem extraordinarily depressed, as if they had spent their lives looking through the bottom of a Pernod bottle.

The actors do produce some intense and affecting moments, such as when Claude Brasseur, realizing that his marriage is over, sits naked on the edge of the tub and says, “I'm losing my charm.” And now and then Godard will achieve an effect of dislocated comedy by cutting a sentence loose from its moorings and repeating it in the mouth of another character, as an echo, a question, an apothegm without meaning. Crazy moments accumulate with the irritating persistence of a moth banging against a light bulb. There's a boxer who says over and over again, “I'll beat Tiger Jones,” and who gently throws right hooks to his girlfriend's breasts. *Détective* isn't exactly

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boring, but I'll be damned if I know why I was watching it.

**Crossover Dreams** IS ABOUT A NEW YORK salsa musician, Rudy Veloz (Rubén Blades), who has been wearing himself out for years playing on the city's *cuchi-frito* circuit. Disgusted and broke, Rudy signs a deal with a slick downtown record executive—and immediately sells out. At a recording session, he replaces his longtime trumpet player with a gringo saxophonist; the record producer's slick white friends, who think he's hot, latch on to him, and soon he's taking baths with two girls at once (oh, *no!*) and gliding around town with a blonde chip-pie slender enough to disappear up a coke straw. "This is the neighborhood where I grew up," he says, touring East Harlem with her in a limo. "Poor thing," she says.

But when the album comes out, it bombs, and all his white friends drop him overnight. The old neighborhood is disgusted with him, too, so he belongs nowhere. *Crossover Dreams* says that you shouldn't get above yourself, that you've got to remain true to the sources of your art (i.e., the people you grew up with), because success is inevitably compromising and white people are just smooth trash who will destroy your soul and throw you on a junk heap.

Does anyone connected with this movie really believe in what it is saying? *Crossover* certainly isn't Rubén Blades's story; he's been very successful outside the barrio without destroying his soul or his music. The producer-director team of Manuel Arce and Leon Ichaso, who earlier collaborated (with Orlando Leal) on the low-budget *El Super* (1979), tried to make a feature for Universal Pictures a few years ago and got nowhere, so perhaps they think that *Crossover Dreams* is *their* story. Did Arce and Ichaso impose movie-world bitterness onto the music scene? Almost everything in this movie is coarse, unconvincing, and stale. Even though I've never seen a film about salsa musicians, nothing in the picture surprised me.

The dilemma of Latin musicians who yearn for larger audiences but hate the idea of watering down their music is a real one, but in *Crossover Dreams*, the themes have been simplified and pre-digested for obvious moral lessons. Rubén Blades has an intriguing sleepy-sexy quality, but there isn't nearly enough of his music, and the plot requires him to play a bozo—an innocent who makes every dumb mistake in the book. Don't the filmmakers know that innocence in adults has all the interest of a basketful of kittens? Salsa and New York's Latin musicians deserve much better.

**In brief:** WHAT MAKES THE MEN IN **Key Exchange** worth caring about? Ben Masters plays another of those smarty-pants heroes who are supposed to be most inspired when they put people on. In the course of the movie, Masters puts on infertile couples and a tormented woman losing her husband to a hooker. Great fun. Daniel Stern, a lawyer, works for a black prostitute who keeps trying to "pay" him in his office and an illiterate Latin whose difficulties provide ever so many laughs. Brooke Adams is also on hand, and though she bears a much greater resemblance to a human being, she can't possibly transcend the material, which is an example of New York yup narcissism at its most trivial. To call these characters white bread would be too high a compliment; in some parts of the world, bread is a necessity.... **Volunteers**, starring Tom Hanks and John Candy, begins promisingly as a satire of Kennedy-era liberalism but soon collapses into indiscriminate slapstick of almost terrifying desperation.... **American Flyers** is a highly spiritual and very wet movie about families, the U.S. of A., and biking. When he's not trying to make us cry, director John Badham sends the camera up in a helicopter for grandiose views of purple mountains' majesty. The movie appears to be a commercial for America that was made by God. ■

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Records/Peter G. Davis

# THE MET'S GREATEST HITS

“...The Metropolitan Opera is aware of its lucrative ‘golden hoard’—nearly 1,000 live performances preserved since 1931...”

IF THE METROPOLITAN OPERA ASSOCIATION were suddenly dissolved tomorrow, someone would very quickly figure out a clever way to become rich off the company's artistic equity—and I am not talking about the commercial resonance of the name “Met” on T-shirts, calendars, or Milton Cross's *Stories of the Great Operas*. According to my calculations, there must have been nearly 1,000 live Met performances preserved in one form or another since that first broadcast of Humperdinck's *Hansel and Gretel* on Christmas Day back in 1931—in most cases sound-only recordings, but over the past decade an increasing number of videotapes as well.

The Met is hardly unaware of its lucrative holdings and would surely exploit them more vigorously if there were practical ways to do so. A major problem (although hardly the only one) involves musician-union demands, which have discouraged the company from making commercial recordings for nearly 25 years—never mind the even more complex legal issues involved in releasing live recorded performances. So far, the Met has discovered one loophole arrangement and shaken a few treasures loose: its “Historic Broadcast” series of choice Saturday-afternoon performances from the past, available only with a donation of \$125 to the Metropolitan Opera Fund, Box 930, New York, New York 10023. Twelve broadcasts have been released under these special conditions—every one a genuine historic document—and the latest is a *Tannhäuser* that dates from January 4, 1941.

Collectors of these albums will be pleased to see that the elegant format originally designed by the late Dario Soria remains unchanged—four records contained in a felt-lined slipcase, a complete libretto with translation, and a handsome book crammed with historical facts and photographs that trace *Tannhäuser*'s 100-year career at the Met. The prize literary entries here are two articles by Conrad L. Osborne, both dealing with Lauritz Melchior, who sings the title role: an affectionate 1972 luncheon interview

with the 82-year-old heldentenor a year before his death, and critic Osborne's perceptive and lucid analysis of why Melchior sounded like Melchior. This emphasis on the tenor is only just, because his magnificent performance seems to defy the laws of nature and must surely be the despair of all tenors who have since attempted to sing *Tannhäuser*.

Even Osborne feels that Melchior

ing spontaneity—the singer is *looking forward* to the great moments, cannot wait to get at them.” How many singers today even suggest that sort of spirit?

Melchior may be the revelation of this *Tannhäuser*, but Kirsten Flagstad as Elisabeth is not bad, either—glorious, in fact, as she effortlessly pours out her rich, voluminous soprano, captured here in its prime. True, Herbert Janssen (Wolfram),

Kerstin Thorborg (Venus), and Emanuel List (Landgraf) all sound a bit past their best, but these experienced Wagnerians know precisely what they are about and how to maximize every expressive possibility. Erich Leinsdorf, at the beginning of his Met career, conducts a crisp performance that crackles with theatrical excitement, and fortunately the cuts are not too brutal (Wagner's revised Paris edition of the score is used). Tom Owen, chief engineer of the Rodgers and Hammerstein Archives of Recorded Sound, has freshened the sonics of the original acetate discs with his usual care and skill. Who could resist?

An even more tempting prospect, the Met's new five-record **Centennial Collection** assembles excerpts from sixteen Saturday-afternoon performances broadcast between 1935 and 1959. The album is also available from the above address, but with a contribution of \$500 or more to the Metropolitan Opera Fund. Most

of the selections in this all-star potpourri consist of extended scenes rather than arias wrenched out of context, and virtually all the artists are represented in music they did not record commercially—sensible decisions on the part of the compiler, David Hamilton, whose thorough knowledge of the Met's sound archives, singers, and operatic history in general helps make this set compulsively listenable.

Melchior and Flagstad again monopolized my attention, this time in Act III from *Siegfried* (1937), although no one is liable to overlook Giovanni Martinelli's white-hot Canio (1936), Rosa Ponselle and Lawrence Tibbett in a duet from *La Traviata* (1935), Rise Stevens's 1938 de-



MELCHIOR AS TANNHÄUSER: A Met treasure preserved.

“does not seem fully warmed up” early in the performance, although to my ears he sounds fresh, committed, and ready for anything during the murderous opening scene with Venus—or perhaps I am just comparing his astonishing vocalism to the strangled groans and death rattles of today's tenors as they struggle with *Tannhäuser*'s music. Of course, Melchior's prodigious technique partially explains why he makes it seem so easy, but there is something even more precious in Melchior's singing, and Osborne describes it exactly: “As with a Caruso or Gigli or Bjoerling, there is an eager, joyful quality in the voice. Regardless of the expressive content of a passage, the making of sound in itself lends the music a bound-

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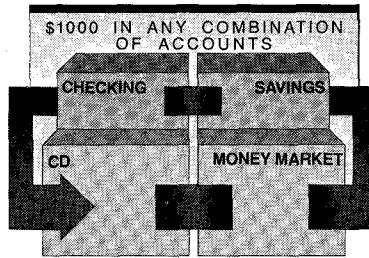
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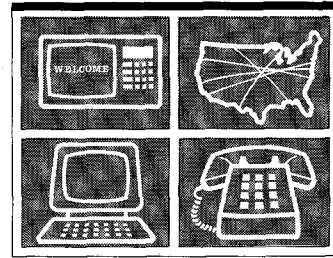
But that's not all we've done.

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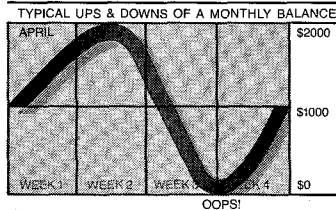


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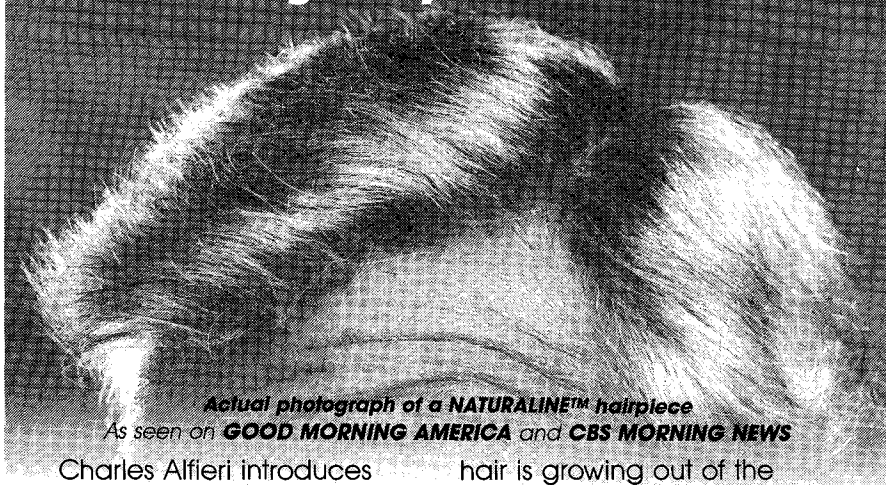
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but (a duet from *Mignon* with Richard Crooks), Renata Tebaldi and Richard Tucker soaring through Act II of *Manon Lescaut* (1959), or the *Manon* St. Sulpice scene sung with fine Italian abandon by Licia Albanese and Giuseppe di Stefano (1951). The only frustration about these fascinating discs is that they give just a tantalizing sample from the Met's golden hoard of Saturday broadcasts.

Budget-minded operagoers who find the lordly \$500 price tag for this set a bit much will want to investigate another Met recording enterprise, a series of two-disc albums called **One Hundred Years of Great Artists at the Met** (\$19.98, plus \$2.50 for shipping, from Met Record Series, 1865 Broadway, New York, New York 10023). These are all commercial recordings by Met singers who have been with the company, from its earliest days to the present. To date, four albums have been released, organized chronologically around the regimes of various Met general managers: *The Gatti-Casazza Years I: 1908–1921*; *The Gatti-Casazza Years II: 1921–1935*; *The Johnson Years: 1935–1950*; and *The Bing Years I: 1950–1961*.

Again, the fine hand of David Hamilton can be seen at work on these sets, and he comes very close to achieving the impossible: a balanced survey that omits few singers of importance, selections chosen to show artists at their best and in roles they sang at the Met. Occasionally Hamilton slips in a few rarities that will surprise even longtime vocal collectors—an unpublished 1926 RCA recording, for example, featuring the Lawrence Tibbett rendition of Ford's aria from *Falstaff* that made him an instant Met star in 1925 (and, I might add, one soon hears why the recording was suppressed). Since this project is a Met-benefit operation, the labels that own the original recordings have, in most cases, graciously given Hamilton a free hand to help himself, and he has taken the opportunity to uncover a wealth of intriguing material. Complemented by brief but informative biographies on the singers, many photographs, texts, and translations, *One Hundred Years of Great Artists at the Met* is shaping into one of the most impressive compilations of its kind.

RCA also deserves credit for its generous participation, freely donating company resources and manpower for the technical preparation of the Met's various recording projects. This label has even published its own Met centennial set, **100 Singers, 100 Years** (CRM 8-5177), a valuable album of eight discs, and one that should provide opera fans with many hours of pleasant aural browsing. Since RCA has recorded most prominent Met singers from the earliest years of the century up to the present (or until a few years ago, when operatic activity at RCA came to a standstill), the company could probably put out a dozen similar albums.

“...Virtually everything Alban Berg put on paper was of artistic consequence, some of this century's finest music. . .”

Unlike past RCA historical surveys that generally recirculated the same chestnuts over and over, this one has been imaginatively produced by John Pfeiffer to include many items either long unavailable or never before transferred to LP. Someone is bound to point out the omission of singers like Callas, Sutherland, and Pavarotti who never recorded for RCA; a nostalgic Met-goer from the 1950s might wonder why Patrice Munsel rated inclusion but not Blanche Thebom; and there are a few inexplicable lemons, like Melba's *Hamlet* Mad Scene, which hardly shows this fabulous soprano at her best. Such is the inevitable you-can't-please-everyone nature of opera anthologies, and I refuse to complain about one that has been so thoughtfully conceived and offers so much superb singing.

THE BACH AND HANDEL TRICENTENNIALS have been too much even for Deutsche Grammophon, which generally celebrates such landmark anniversaries of important German composers with gigantic boxed sets containing “the complete works.” Faced with the huge output of two such incredibly prolific creators, DG

had little choice and sacrificed Teutonic thoroughness for sensible surveys. At least no problems of bulk arose with this year's centenary celebrant, **Alban Berg**—DG has easily gathered the published works of this fastidious composer into one handy box containing a mere ten records (413 797-1).

Briefly, what a collector will find on these discs, and at a bargain price, is some of this century's finest music. Berg may have been a slow, methodical worker, but virtually everything he put on paper was of artistic consequence (my only stumbling block is the arid Chamber Concerto for Piano, Violin, and Winds, although the interpretation here by Daniel Barenboim and Pinchas Zukerman conducted by Pierre Boulez almost won me over). The performances, most of them familiar from past DG releases, are amazingly consistent, and with few exceptions they are technically brilliant and intensely expressive: the Violin Concerto with Itzhak Perlman, the LaSalle Quartet in the *Lyric Suite* and String Quartet, Karajan conducting the Three Pieces for Orchestra (okay, I wish DG had used Abbado's version instead), Barenboim play-

ing the Piano Sonata, and the solo vocal music with piano or orchestra, sung by Dietrich Fischer-Dieskau, Margaret Price, Margaret Marshall, Sabine Hass, and Kari Lövaas.

*Wozzeck* and *Lulu* both feature Evelyn Lear and Fischer-Dieskau in the leading roles, and both performances are conducted by the late Karl Böhm—Berg's operas perceived from a late-Romantic, slightly musty perspective perhaps, but a valid one, and nicely carried off. But—and it is a big “but”—this *Lulu* was recorded before the posthumously completed third act became available, and if you can accept a two-act *Lulu* today, you will be happy with a one-act *Don Giovanni*. Obviously DG was reluctant to include its more recent full-length version, which still sells well on its own (besides, this centennial box makes a specific point of offering only the *published* works). In a way, though, this early *Lulu* has historical value, partly because of Böhm and partly because of Evelyn Lear—a bit past it by the time this live Berlin performance was taped in 1968, but vocally and dramatically still the best *Lulu* I have ever seen or heard.

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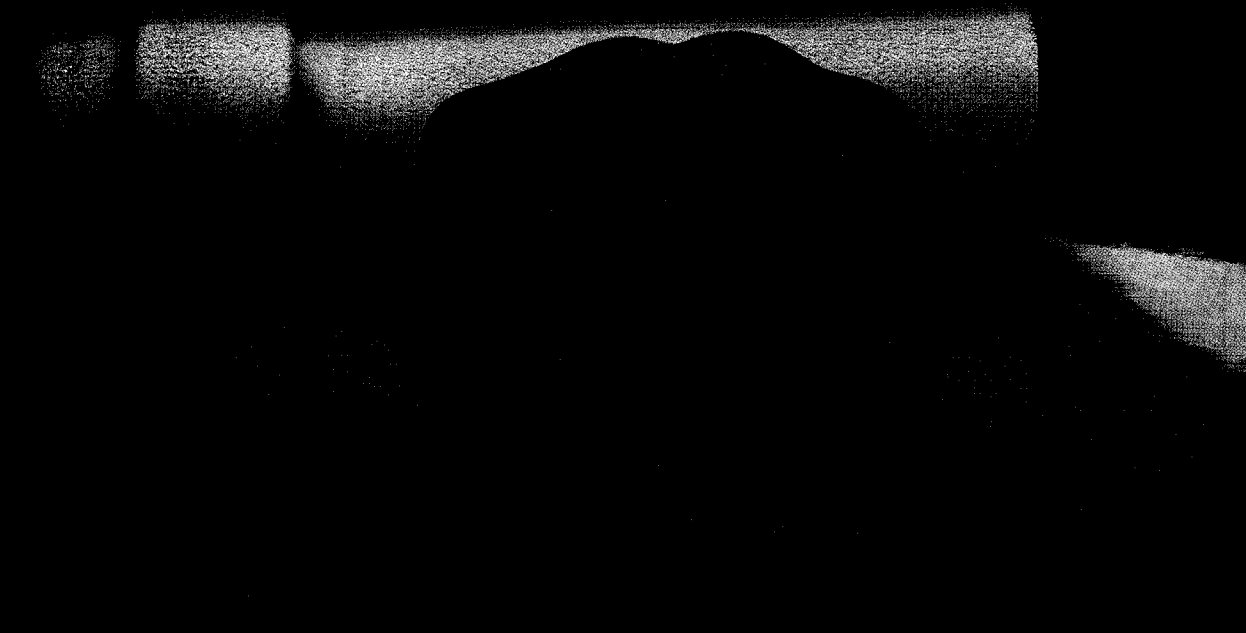
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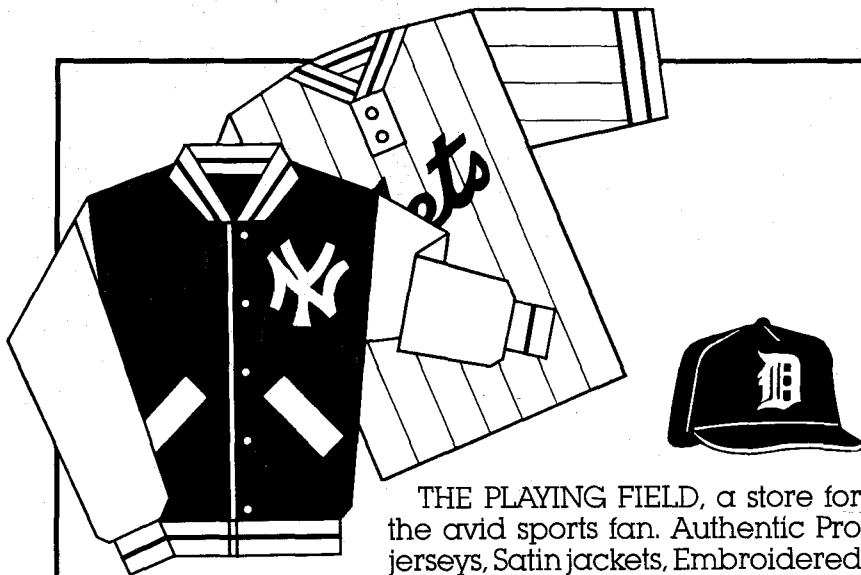
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FALL FASHIONS FOR WOMEN (SIZES 2-20) are here for at least 30 percent off list. (Labels cannot be disclosed.) For example: silk-and-wool paisley high-necked blouses, retail \$260, here \$175.75; matching mid-calf full skirts, retail \$315, here \$199.75; matching bordered scarves, retail \$110, here \$77.75; silver-and-gray Lurex paisley silk-chiffon-over-taffeta dresses, retail \$680, here \$444.75; silk crêpe de Chine plaid jacquard dresses, retail \$500, here \$329.75; wool-crêpe three-piece suits with short dolman-sleeved jacket, dirndl skirt, and charmeuse blouse, retail \$600, here \$399.75; suits in men's-wear fabrics, retail \$250, here \$167.75; oversize one-button leather blazers with dolman sleeves, retail \$440, here \$293.75; suede flared skirts, retail \$270, here \$179.75; burgundy-and-black-houndstooth wool blazers, retail \$450, here \$299.75. Also, some dresses from previous seasons, here 75 percent off list; assorted separates, here \$19.75 each. Checks accepted; no credit cards; all sales final. "Ms., Miss or Mrs.," 462 Seventh Ave., near 35th St., eighth floor (736-0557); Mon.-Wed. and Fri. 9 a.m.-6 p.m., Thurs. till 8 p.m., and Sat. till 4 p.m.; through 9/21 (closed 9/16 and 17).

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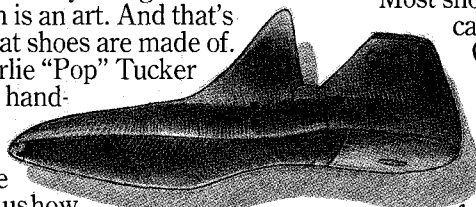
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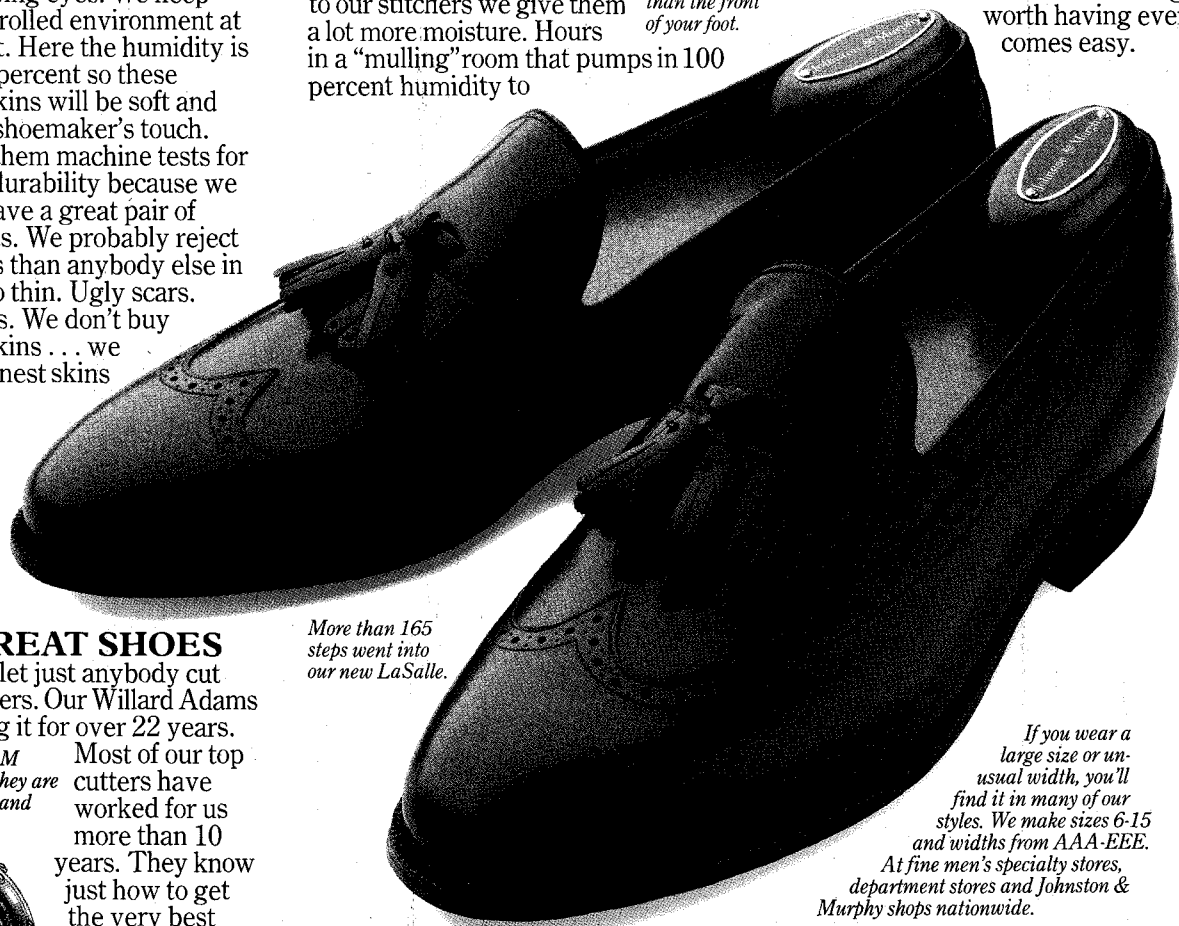
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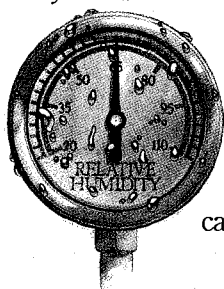


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## A Complete Entertainment Guide for the Week Beginning Sept. 4.

### MOVIES

### Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

#### Manhattan

##### Below 14th Street

- FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—Sept. 4-10: *Eisenstaedt Germany*; *Harry Callahan*—Eleanor and Barbara; Aaron Siskind; *Homage to August Sander*. #2—*Eureka*.
- ESSEX**—Grand St. nr. Essex. 982-4455. Thru Sept. 5: *American Ninja*. Beg. Sept. 6: *Creepers*.
- BLEECKER STREET CINEMAS**—At La Guardia Pl. 674-2560. #1—Janus Film Festival. Sept. 4: *M*; *The Lost One*. Sept. 5: *The Rules of the Game*; *Grand Illusion*. Sept. 6-7: *Black Orpheus*; *Shadows of Forgotten Ancestors*. Sept. 8: *The Virgin Spring*; *Wild Strawberries*. Sept. 9: *All These Women*; *A Lesson in Love*. Sept. 10: *Monika*; *Sawdust and Tinsel (The Naked Night)*. #2—Thru Sept. 5: *Dewar's Village Jazz Festival Jazz Film Series*. Sept. 4: *Chicago Blues*; *The Last of the Blue Devils*. Sept. 5: *Bill Evans on the Creative Process*; *Anything for Jazz*; *Passing It On*; *Hampton Hawes Trio*. Opening Sept. 6: *Kerouac: The Movie*.
- WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—*Fright Night*. #2—*Volunteers*.
- 8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. *Godzilla* 1985.
- ART**—8th St. E. of University Pl. 473-7014. Thru Sept. 5: *Warning Sign*.
- THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Sept. 4: *The Tenant*; *Knife in the Water*. Sept. 5: *Beyond a Reasonable Doubt*; *The Big Heat*. Sept. 6-7: *Easy Rider*; *Five Easy Pieces*. Sept. 8: *The Mask of Dimitrios*; *Three Strangers*. Sept. 9: *Diabolique*; *Panique*. Sept. 10: *Riftrax* (1936); *Hold Your Man*.
- ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Sept. 5: *Mad Max Beyond Thunderdome*; *National Lampoon's European Vacation*.
- CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Sept. 4-5: *Chariots of Fire*; *Careful He Might Hear You*. Sept. 6-7: *Das Boot*; *The Tin Drum*. Sept. 8: *The Lion in Winter*; *Anne of the Thousand Days*. Sept. 9-10: *The Seven Year Itch*; *The Girl Can't Help It*.
- RKO GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Gremlins*. #2—*Prizzi's Honor*.
- QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Wetherby*. #2—*The Coca-Cola Kid*. #3—*The Shooting Party*. #4—*Creepers*.

##### 14th-41st Streets

- 23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*The Emerald Forest*. #2—*The Black Cauldron*. #3—*Silverado*.
- GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *Key Exchange*.
- BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Cocoon*.
- MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Pee-wee's Big Adventure*.
- 34TH STREET EAST**—Nr. Second Ave. 683-0255. *Volunteers*.
- LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Back to the Future*. #2—*Teen Wolf*. #3—*Year of the Dragon*.

##### 42nd-60th Streets

- RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Pee-wee's Big Adventure*. #2—*Godzilla* 1985.
- LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Year of the Dragon*.
- CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*National Lampoon's European Vacation*. #2—*Gremlins*. #3—*Rambo: First Blood Part II*. #4—*Cocoon*. #5—*Real Genius*. #6—*Weird Science*.
- LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Back to the Future*. #2—*Teen Wolf*.
- EMBASSY 1**—B'way nr. 46th St. 757-2408. *The Black Cauldron*.
- MOVELAND**—B'way nr. 47th St. 757-8320. *The Return of the Living Dead*.
- RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*The Protector*. #2—*Creepers*.
- EMBASSY 2**—B'way nr. 47th St. 730-7262. *Silverado*. **EMBASSY 3**—*The Emerald Forest*. **EMBASSY 4**—*Volunteers*.
- HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Sept. 3-4: *Dressed to Kill* (1980); *Blow Out*. Sept. 5-7: *The Purple Rose of Cairo*; *Broadway Danny Rose*. Sept. 8-9: *Fellini's Roma*; *Fellini Satyricon*. Sept. 10-11: *Les Miserables*; *The Lion in Winter*. #2—Sept. 4-5: *Zabriskie Point*; *Blow-Up*. Sept. 6-7: *Breaker Morant*; *Gallipoli*. Sept. 8: *McCabe & Mrs. Miller*; *Butch Cassidy and the Sundance Kid*. Sept. 9-10: *Alice's Restaurant*; *Bound for Glory*.
- UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Fright Night*. #2—*American Ninja*.
- EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Summer Rental*.
- GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Sesame Street Presents: Follow That Bird*.
- ZIEGFELD**—54th St. nr. Ave. of the Americas. 765-7600. *Ghostbusters*.
- EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Gremlins*.

- SUTTON**—57th St. nr. Third Ave. 759-1411. *Key Exchange*.
- FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *Almi Classics Film Festival*. Sept. 4-5: *Eraserhead*; *The Honeymoon Killers*. Sept. 6-7: *Meetings With Remarkable Men*. Sept. 8-10: *WR—Mysteries of the Organism*; *The Mystery of Kaspar Hauser*.
- 57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. *Animals Are Beautiful People*.
- CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. *Rediscovering World Cinema*. Sept. 4: *The Tenant*; *Chinatown*. Sept. 5: *Kill!; Sword of Doom*. Sept. 6-7: *Yojimbo*; *Throne of Blood*. Sept. 8: *The Magic Flute*. Sept. 9: *Boudou Saved From Drowning*; *Madame Bovary* (1934). Sept. 10: *Nosferatu the Vampire*; *Fitzcarraldo*.
- GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Cocoon*.
- PLAZA**—58th St. nr. Madison Ave. 355-3320. *Insignificance*.
- PARIS**—58th St. W. of Fifth Ave. 688-2013. *Dance With a Stranger*.
- D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *The Emerald Forest*.
- MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*The Protector*. #2—*Pee-wee's Big Adventure*.
- BARONET**—Third Ave. nr. 59th St. 355-1663. *The Bride*. **CORONET**—*Silverado*.
- CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *Prizzi's Honor*.
- CINEMA 1**—Third Ave. nr. 60th St. 753-6022. *Kiss of the Spider Woman*. **CINEMA II**—753-0774. *Bullshot*.

##### 61st Street and Above East Side

- UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Volunteers*. #2—832-2720. *Real Genius*.
- BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *American Flyers*.
- LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Back to the Future*. #2—*Teen Wolf*.
- 68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy*.
- LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Compromising Positions*.
- UA EAST**—First Ave. at 85th St. 249-5100. *Volunteers*.
- LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Year of the Dragon*. #2—*Godzilla* 1985.
- 86TH STREET EAST**—Nr. Third Ave. 249-1144. *Gremlins*.
- RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*The Protector*. #2—*Creepers*.



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New York, N.Y. 10022  
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## MOVIES

69. **COSMO**—116th St. nr. Lexington Ave. 534-0330. *American Ninja*; *Ninja III*.

61st Street and Above  
West Side

80. **LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. *Compromising Positions*.

81. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*Detective*. #2—*Dim Sum: A Little Bit of Heart*. #3—*Wetherby*.

82. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—*Crossover Dreams*. #2—*Prizzi's Honor*.

83. **REGENCY**—B'way nr. 67th St. 724-3700. Bogey: The Films of Humphrey Bogart. Sept. 4: *Black Legion*; *All Through the Night*. Sept. 5: *Angels With Dirty Faces*; *Knock on Any Door*. Sept. 6-7: *They Drive by Night*; *It All Came True*. Sept. 8: *Racket Busters*; *Crime School*; *You Can't Get Away With Murder*. Sept. 9-10: *Brother Orchid*; *The Amazing Dr. Clitterhouse*.

84. **EMBASSY 72ND STREET TWIN**—On B'way. 724-6745. #1—*La Chèvre*. #2—*My Other Husband*.

85. **LOEWS 84TH STREET SIX**—On B'way. 877-3600. #1—*Key Exchange*. #2—*Compromising Positions*. #3—*Year of the Dragon*. #4—*Back to the Future*. #5—*Teen Wolf*. #6—*Pee-wee's Big Adventure*.

86. **THALIA**—95th St. W. of B'way. 222-3370. Sept. 4: *That Hamilton Woman*; *The Divorce of Lady X*. Sept. 5: *Time Stands Still*; *American Hot Wax*. Sept. 6-7: *The French Lieutenant's Woman*; *Betrayal*. Sept. 8: *Providence*; *Hiroshima, Mon Amour*. Sept. 9: *The State of Things*; *Alice in the Cities*. Sept. 10: *Pink Narcissus*; *Rubber Gun*.

87. **METRO CINEMA**—B'way nr. 99th St. 222-1200. *Volunteers*.

88. **OLYMPIA QUAD**—B'way nr. 107th St. 865-8128. #1—*Year of the Dragon*. #2—*Teen Wolf*. #3—*American Ninja*. #4—*Creepers*.

89. **RKO COLISEUM TWIN**—B'way at 181st St. 927-7200. #1—*American Ninja*. #2—*Godzilla 1985*.

## Museums, Societies, Etc.

**AMERICAN MUSEUM OF NATURAL HISTORY**—79th St. and Central Park West. Film Festival: 873-1070; Naturemax: 496-0900. Adm. \$4. Sept. 9-12, 6:30-10:30: Ninth Annual Margaret Mead Film Festival: films about human behavior and society from all over the world, often introduced by the filmmaker; this year, the festival spotlights works by women filmmakers. Naturemax Theater: *The Dream Is Alive*: Hourly on the half hour, daily 10:30 a.m.-3:30, Wed., Fri.-Sun. at 4:30: adm. \$3; senior citizens and children \$1.50. Double features Fri.-Sat. at 6: *The Dream Is Alive* and *Living Planet*; 7:30: *The Dream Is Alive* and *To Fly*: adm. \$4.50; senior citizens and children \$3.

**ASIA SOCIETY**—Park Ave. at 70th St. 288-6400. Adm. \$5; members, students, and senior citizens \$4; series tickets available. Festival of India: Films by Shyam Benegal. Sept. 6 at 8: *Night's End* (India, 1975).

**CHRIST AND ST. STEPHEN'S CHURCH**—120 W. 69th St. 787-2755. Adm. \$2.50; senior citizens \$1; free popcorn. Sept. 4 at 7:30: *Gulliver's Travels* (animated, 1939) by Dave Fleischer.

**FILMS CHARAS**—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. \$2; members \$1. The Lower East Side on Film. Sept. 10 at 8: *Thrust in Me* (1984) by Nick Zedd and Richard Kern. *Last Summer Won't Happen* (1968) by Peter Gessner and Tom Hurwitz, and *Pull My Daisy* (1958) by Robert Frank and Alfred Leslie.

**MUSEUM OF BROADCASTING**—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon-8, Wed.-Sat., 12 noon-5. Thru Sept. 26: Highlights From the Collection. Thru Sept. 26, Tue.-Sat. 12 noon-8: Discovery: Rare Honeymooners.

**MUSEUM OF MODERN ART**—11 W. 53rd St. 708-9490. Free with museum adm. Video: Beg. Sept. 6: Music Video: The Industry and Its Fringes. Films: Titus Theater 1: 1974-1984: An International Survey. Sept. 5 at 2:30: *Tightrope* (1984) by Richard Tuggle, with Clint Eastwood; at 6: *The Deer Hunter* (1978) by Michael Cimino, with Robert De Niro, Christopher Walken, and Meryl Streep. Sept. 6 at 2:30: *S.O.B.* (1981) by Blake Edwards; at 6: *Local Hero* (1983) by Bill Forsyth, with Burt Lancaster. Sept. 7 at 2: *The Conversation* (1974) by Francis Ford Coppola, with Gene Hackman; at 5: *Chan Is Missing* (1981) by

Wayne Wang. Sept. 8 at 2: *La Nuit de Varennes* (France/Italy, 1983) by Ettore Scola, with Marcello Mastroianni; at 5: (See Sept. 6 at 2:30). Sept. 9 at 2:30: (See Sept. 6 at 6); at 6: (See Sept. 7 at 2). Sept. 10 at 2:30: (See Sept. 8 at 2). Titus Theater 2: Twenty-five Years of Independent Narratives: 1949-1973. Sept. 5 at 3: *Shakespeare Wallah* (1965) by James Ivory; 6:30: *King: A Filmed Record... Montgomery to Memphis* (1970) by Ely Landau. Sept. 6 at 3: *Ice* (1970) by Robert Kramer; 6:30: *Who's That Knocking at My Door* (1968) by Martin Scorsese. Sept. 7 at 2:30: *Dementia 13* (1963) by Francis Ford Coppola; 5:30: *Night of the Living Dead* (1968) by George Romero. Sept. 8 at 2:30: (See Sept. 5 at 3); 5:30: *Daybreak Express* (1953), and *Monterey Pop* (1968), with Otis Redding, Jimi Hendrix, and Janis Joplin, both by D. A. Pennebaker. Sept. 9 at 3: (See Sept. 5 at 6:30); 6:30: (See Sept. 6 at 3). Sept. 10 at 3: (See Sept. 7 at 5:30).

**NEW COMMUNITY CINEMA**—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$5; senior citizens (Sun.-Thu.) and members \$3; under 16, \$2.50. Sept. 4 at 8, Sept. 5 at 7:30 & 9:30: *My First Wife* (Australia, 1984) by Paul Cox. Sept. 6-7 at 8 & 10, Sept. 8 at 5 & 7:30, Sept. 9 at 7:30 & 9:30: *Pumping Iron II: The Women* (1985) by George Butler. Sept. 10 at 8 (special \$2 adm. for members): *Skyline* (Spain/U.S., 1983) by Fernando Colomo.

**NEW YORK LEAGUE FOR THE HARD OF HEARING**—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Sept. 7 at 1:30: *That's Entertainment* (1974) by Jack Haley Jr.

**PARRISH ART MUSEUM**—25 Job's Lane, Southampton, N.Y. 516-283-2118. Free. Painting as Landscape: Views of American Modernism, 1920-84. Sept. 6 at 2: *A New Spirit in Painting: Six Painters of the 1980s*.

**PUBLIC THEATER**—425 Lafayette St. 598-7171. Adm. \$5; members, senior citizens, and students \$4. Sept. 4-5 at 6, 8 & 10: *Bar Esperanza* (Brazil, 1984) by Hugo Carvana. Beg. Sept. 6: Tue.-Sun. at 7:30 & 9:30, Fri.-Sun. at 4:30: *Vengeance Is Mine* (Japan, 1981) by Shohei Imamura. Free: Fri.-Sun. at 3: *The Animals Film* (1981) by Victor Schonfeld and Myriam Alaux.

**QUEENS MUSEUM**—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. 20th-Century Design on Film. Sept. 7 at 2: *Mies van der Rohe* (1979) by Georgia van der Rohe.

**YM & YWHA**—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. \$7. Yiddish Language and Folklore. Sept. 8 at 8: *Almonds and Raisins* (1983) by Russ Karel; filmmaker present.

## Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—*Creepers*. #2—*American Ninja*. #3—*Godzilla 1985*. #4—*The Protector*.

101. **CAPRI**—E. Fordham Rd. nr. Jerome Ave. 367-0558. *American Ninja*.

102. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—*Creepers*. #2—*The Return of the Living Dead*. #3—*Gremlins*.

103. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Year of the Dragon*. #2—*Compromising Positions*.

104. **DALE**—W. 231st St. at B'way. 884-5300. #1—*Year of the Dragon*; *The Black Cauldron*. #2—*Back to the Future*.

105. **DOVER**—Boston Rd. at E. 174th St. 542-3511. Thru Sept. 5: *Creepers*. Beg. Sept. 6 (tent.): *American Ninja*.

106. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Compromising Positions*. #2—*The Protector*; *Gremlins*. #3—*American Ninja*. #4—*Creepers*.

107. **KENT**—E. 167th St. nr. Grand Conc. 367-1288. Thru Sept. 5: *American Ninja*. Beg. Sept. 6 (tent.): *Creepers*.

108. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—*The Protector*. #2—*Teen Wolf*.

109. **LOEWS PARADISE**—E. 188th St. at Grand Conc. 367-1288. #1—*Godzilla 1985*. #2—*Year of the Dragon*. #3—*Teen Wolf*. #4—*Back to the Future*.

111. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*American Ninja*. #2—*Fright Night*. #3—*Year of the Dragon*. #4—*Volunteers*; *The Black Cauldron*. #5—*Godzilla 1985*.

112. **RKO FORDHAM**—E. Fordham Rd. at Valente Ave. 367-3050. #1—*The Protector*. #2—*Creepers*. #3—*The Black Cauldron*. #4—*Fright Night*.



## MOVIES

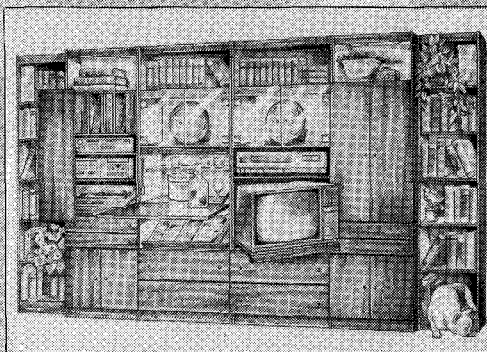
113. **VALENTINE**—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Ghostbusters*; *Gremlins*. #2—*Pee-wee's Big Adventure*. #3—*The Return of the Living Dead*.
114. **WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*American Ninja*. #2—*Teen Wolf*. #3—*Godzilla 1985*. #4—*Year of the Dragon*. #5—*Pee-wee's Big Adventure*. #6—*The Return of the Living Dead*. #7—*Gremlins*. #8—*Creepers*. #9—*Compromising Positions*. #10—*Back to the Future*. #11—*The Protector*. #12—*The Black Cauldron*.

## Brooklyn

(Area Code 718)

200. **BAY RIDGE—ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—*Teen Wolf*. #2—*American Ninja*.
201. **BAY RIDGE—FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Year of the Dragon*; *The Black Cauldron*. #2—*Back to the Future*. #3—*Creepers*. #4—*The Protector*; *The Return of the Living Dead*. #5—*Compromising Positions*.
202. **BENSONHURST—BENSON**—86th St. at 20th Ave. 372-1617. #1—*Godzilla 1985*. #2—*American Ninja*; *The Black Cauldron*.
203. **BENSONHURST—LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—*Year of the Dragon*. #2—*Teen Wolf*. #3—*Back to the Future*.
204. **BENSONHURST—MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—*Pee-wee's Big Adventure*. #2—*Volunteers*. #3—*Creepers*. #4—*Ghostbusters*; *Gremlins*.
206. **BRIGHTON BEACH—OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*American Ninja*. #2—*Creepers*. #3—*Back to the Future*. #4—*Year of the Dragon*. #5—*Compromising Positions*. #6—*Teen Wolf*.
207. **BROOKLYN HEIGHTS—CINEMA**—Henry St. at Orange. 596-7070. #1—*The Gods Must Be Crazy*. #2—*Compromising Positions*.
208. **CANARSIE—TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—*Creepers*. #2—*Teen Wolf*; *The Black Cauldron*. #3—*Godzilla 1985*.
209. **COBBLE HILL—TWIN**—Court St. at Butler. 596-9113. #1—*Gremlins*. #2—*Cocoon*; *The Black Cauldron*.
210. **DOWNTOWN BROOKLYN—DUFFIELD**—Duffield St. at Fulton. 624-3591. #1—*American Ninja*. #2—*The Protector*.
211. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN**—Fulton St. at Jay. 875-4024. #1—*Teen Wolf*. #2—*Back to the Future*. #3—*Godzilla 1985*. #4—*Year of the Dragon*.
212. **FLATBUSH—RKO KENMORE**—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Creepers*. #2—*Godzilla 1985*. #3—*American Ninja*. #4—*The Protector*.
213. **FLATLANDS—LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—*Compromising Positions*. #2—*Back to the Future*.
214. **FLATLANDS—RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—*Volunteers*. #2—*American Ninja*. #3—*Pee-wee's Big Adventure*. #4—*Year of the Dragon*.
215. **GREENPOINT—CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—*American Ninja*. #2—*Back to the Future*.
216. **MIDWOOD—AVENUE U**—At E. 16th St. 336-1234. #1—Thru Sept. 5: *Ghostbusters*. #2—Thru Sept. 5: *National Lampoon's European Vacation*.
217. **MIDWOOD—RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Creepers*. #2—*Teen Wolf*. #3—*The Protector*. #4—*Godzilla 1985*. #5—*Cocoon*.
218. **MIDWOOD—RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. Thru Sept. 5: *Gremlins*. Beg. Sept. 6: *Prizzi's Honor*.
219. **PARK SLOPE—PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Sept. 5: *The Brother From Another Planet*; *Starman*. #2—*Compromising Positions*.
220. **RIDGEWOOD—RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—*Pee-wee's Big Adventure*; *The Protector*. #2—*American Ninja*. #3—Thru Sept. 5: *Back to the Future*. #4—*Creepers*. #5—*The Black Cauldron*; *Gremlins*.
221. **WILLIAMSBURG—COMMODORE**—B'way at Rodney St. 384-7259. #1—*American Ninja*; *Young Warriors*. #2—*Creepers*; *Alone in the Dark*.

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## MOVIES

### Queens

(Area Code 718)

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Ghostbusters*; *Volunteers*. #2—*The Return of the Living Dead*; *Gremlins*. #3—*The Protector*. #4—*American Ninja*.
301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Pee-wee's Big Adventure*. #2—*Year of the Dragon*.
302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Back to the Future*. #2—*Volunteers*. #3—*Cocoon*. #4—*The Protector*; *Gremlins*.
303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Sept. 5: *Mad Max Beyond Thunderdome*; *Creepshow*. Beg. Sept. 6: *Gremlins*; *The Outsiders*.
304. DOUGLSTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Back to the Future*. #2—*Cocoon*. #3—*Gremlins*. #4—*The Gods Must Be Crazy*. #5—*Prizzi's Honor*. #6—*Real Genius*. #7—*The Protector*; *Sesame Street Presents: Follow That Bird*.
305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Year of the Dragon*. #2—*Back to the Future*.
306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Creepers*. #2—*Godzilla 1985*. #3—*The Return of the Living Dead*; *The Black Cauldron*. #4—Thru Sept. 5: *Rambo: First Blood Part II*.
307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Year of the Dragon*; *The Black Cauldron*. #2—*Creepers*. #3—*Back to the Future*.
308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Volunteers*; *Gremlins*. #2—*The Protector*. #3—*Compromising Positions*.
309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Teen Wolf*. #2—*American Ninja*. #3—*The Return of the Living Dead*. #4—*Creepers*.
310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Year of the Dragon*; *Sesame Street Presents: Follow That Bird*. #2—*Back to the Future*.
311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Gods Must Be Crazy*. #2—Thru Sept. 5: *Prizzi's Honor*.
312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.
313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Cocoon*. #2—*Gremlins*; *Ghostbusters*.
314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Compromising Positions*.
315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Protector*. #2—*Volunteers*. #3—*Pee-wee's Big Adventure*. #4—*American Ninja*.
316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Godzilla 1985*. #2—*Creepers*; *The Black Cauldron*. #3—*American Ninja*. #4—*The Protector*. #5—*Teen Wolf*. #6—*Back to the Future*.
317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Volunteers*. #2—*Compromising Positions*.
318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Compromising Positions*. #2—*Back to the Future*. #3—*Godzilla 1985*.
319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*American Ninja*. #2—*The Black Cauldron*; *Gremlins*.
320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Creepers*. #2—*Pee-wee's Big Adventure*; *The Protector*. #3—Thru Sept. 5: *Teen Wolf*.
322. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. #1—*Prizzi's Honor*. #2—Thru Sept. 5: *National Lampoon's European Vacation*; *Protocol*. Beg. Sept. 6: *Mad Max Beyond Thunderdome*; *Police Academy 2*.
324. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Pee-wee's Big Adventure*. #2—*Creepers*.

325. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Sept. 5: *National Lampoon's European Vacation*; *National Lampoon's Vacation*.

326. REGO PARK—LOEWS LEFRACK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—Thru Sept. 5: *National Lampoon's European Vacation*. #2—Thru Sept. 5: *Rambo: First Blood Part II*. #3—Thru Sept. 5: *Summer Rental*.

328. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Godzilla 1985*. #2—*Creepers*. #3—*The Black Cauldron*. #4—*Back to the Future*.

329. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Year of the Dragon*; *Sesame Street Presents: Follow That Bird*. #2—*Cocoon*.

330. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Back to the Future*. #2—*Compromising Positions*.

### Staten Island

(Area Code 718)

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Sept. 5: *Ghostbusters*. #2—*Creepers*.
401. NEW DORP—HYLAN—351-6601. #1—Thru Sept. 5: *Teen Wolf*. Beg. Sept. 6 (tent.): *The Gods Must Be Crazy*. #2—*Compromising Positions*.
402. NEW DORP—LANE—351-2110. *Godzilla 1985*.
403. NEW DORP—RAE—979-0444. #1—*Volunteers*. #2—*Pee-wee's Big Adventure*.
404. NEW DORP—RKO FOX PLAZA—987-6800. #1—Thru Sept. 5: *American Ninja*. Beg. Sept. 6: *Back to the Future*. #2—*Year of the Dragon*.
405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Cocoon*. #2—*The Protector*; *Gremlins*.
406. NEW SPRINGVILLE—RKO RICHMOND—761-3103. Thru Sept. 5: *Back to the Future*.

### Long Island

(Area Code 516)  
Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Ghostbusters*. #2—*Godzilla 1985*.
501. BALDWIN—RKO—223-9230. *American Ninja*; *Gremlins*.
502. BELLEROSE—RKO—775-1351. Sept. 4-10: *Pale Rider*.
504. BELLMORE—THE MOVIES—783-7200. *Summer Rental*.
506. EAST MEADOW—FLICK—794-8008. #1—*Fright Night*. #2—*E.T., the Extra-Terrestrial*. #3—*The Gods Must Be Crazy*. #4—*The Black Cauldron*.
507. EAST MEADOW—MEADOWBROOK—731-2423. #1—*The Return of the Living Dead*. #2—*Pee-wee's Big Adventure*. #3—*American Ninja*. #4—*Cocoon*.
510. FRANKLIN SQUARE—FRANKLIN—775-3257. #1—*Back to the Future*. #2—*Volunteers*. #3—*Year of the Dragon*. #4—*Real Genius*. #5—Thru Sept. 5: *Creepers*.
511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Pee-wee's Big Adventure*. #2—*Year of the Dragon*; *The Black Cauldron*. #3—*Compromising Positions*.
512. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Godzilla 1985*.
513. GREAT NECK—SQUIRE—466-2020. #1—*Volunteers*. #2—*Pee-wee's Big Adventure*. #3—*American Ninja*.
514. HEWLETT—RKO—791-6768. Sept. 4-10: *Pale Rider*.
515. HICKSVILLE—HICKSVILLE—931-0749. #1—*American Ninja*. #2—*Creepers*.
516. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future*. #2—*Godzilla 1985*. #3—*Year of the Dragon*. #4—*Teen Wolf*. #5—*Real Genius*. #6—*The Black Cauldron*. #7—*The Protector*. #8—*Gremlins*.
517. LAWRENCE—RKO—371-0203. #1—*Teen Wolf*. #2—*Creepers*. #3—*Compromising Positions*.
518. LEVITTOWN—LEVITTOWN—731-0516. #1—*Prizzi's Honor*. #2—Thru Sept. 5: *National Lampoon's European Vacation*. Beg. Sept. 6: *Mad Max Beyond Thunderdome*.

519. LEVITTOWN-LOEWS NASSAU-731-5400. #1-Volunteers. #2-Year of the Dragon; Sesame Street Presents: Follow That Bird. #3-Compromising Positions. #4-Teen Wolf. #5-Godzilla 1985. #6-Back to the Future.
520. LONG BEACH-PARK AVENUE-432-0576. The Black Cauldron.
521. LYNBROOK-LYNBROOK-593-1033. #1-Volunteers. #2-The Return of the Living Dead. #3-American Ninja. #4-Cocoon.
522. LYNBROOK-STUDIO ONE-599-1444. The Gods Must Be Crazy.
523. MALVERNE-TWIN-599-6966. #1-Prizzi's Honor. #2-Thru Sept. 5: National Lampoon's European Vacation. Beg. Sept. 6 (tent.): Summer Rental.
524. MANHASSET-MANHASSET-627-7887. #1-Thru Sept. 5: Ghostbusters. Beg. Sept. 6: Moving Violations. #2-Real Genius. #3-Cocoon.
525. MANHASSET-RKO CINEMA-627-1300. Compromising Positions.
526. MASSAPEQUA-PEQUA-799-6464. Compromising Positions.
527. MASSAPEQUA-THE MOVIES AT SUNRISE MALL-795-2244. #1-Godzilla 1985. #2-Thru Sept. 5: The Protector. Beg. Sept. 6: Moving Violations. #3-The Return of the Living Dead. #4-Volunteers. #5-Back to the Future. #6-Pee-wee's Big Adventure. #7-American Ninja. #8-Creepers. #9-Teen Wolf.
528. MERRICK-MALL-623-4114. Program unavailable.
529. MERRICK-TWIN-546-1270. #1-Year of the Dragon. #2-Back to the Future.
530. NEW HYDE PARK-HERRICKS-747-0555. #1-Ghostbusters; Sesame Street Presents: Follow That Bird. #2-Cocoon.
531. OCEANSIDE-OCEANSIDE-536-7565. #1-Thru Sept. 5: Summer Rental. #2-Thru Sept. 5: Prizzi's Honor.
532. OLD BETHPAGE-CINE CAPRI-752-1610. Thru Sept. 5: National Lampoon's European Vacation. Beg. Sept. 6: Summer Rental.
533. PLAINVIEW-OLD COUNTRY-931-4242. #1-Prizzi's Honor. #2-Fright Night; The Black Cauldron.
534. PLAINVIEW-RKO MORTON VILLAGE-938-2323. Compromising Positions.
535. PLAINVIEW-RKO TWIN-931-1333. #1-Summer Rental. #2-Creepers.
536. PORT WASHINGTON-MOVIES-944-6200. #1-Creepers; The Black Cauldron. #2-The Gods Must Be Crazy. #3-Back to the Future.
538. ROCKVILLE CENTRE-RKO FANTASY-764-8000. Back to the Future.
539. ROCKVILLE CENTRE-RKO TWIN-678-3121. #1-Year of the Dragon. #2-Pee-wee's Big Adventure.
540. ROSLYN-ROSLYN-621-8488. #1-Year of the Dragon. #2-Silverado.
541. SYOSSET-SYOSSET-921-5810. #1-Volunteers. #2-Cocoon. #3-Pee-wee's Big Adventure.
542. SYOSSET-UA CINEMA 150-364-0700. American Flyers.
543. VALLEY STREAM-RKO GREEN ACRES-561-2100. #1-Real Genius. #2-Rambo: First Blood Part II. #3-Cocoon.
544. VALLEY STREAM-SUNRISE-825-5700. #1-Compromising Positions. #2-Fright Night. #3-Gremlins. #4-Back to the Future. #5-American Ninja. #6-Teen Wolf. #7-The Black Cauldron. #8-Year of the Dragon. #9-The Return of the Living Dead. #10-Sesame Street Presents: Follow That Bird. #11-Godzilla 1985. #12-Creepers. #13-The Protector. #14-Pee-wee's Big Adventure. #15-Volunteers. #16-American Flyers.
545. WANTAGH-RKO-781-6969. Cocoon.
546. WESTBURY-DRIVE-IN-334-3400. #1-American Ninja. #2-Back to the Future. #3-Creepers.
547. WESTBURY-WESTBURY-333-1911. #1-Real Genius. #2-Thru Sept. 5: Rambo: First Blood Part II.

## Suffolk County

600. BABYLON-BABYLON-669-3399. #1-Creepers. #2-Cocoon. #3-American Ninja.
601. BABYLON-RKO-669-0700. #1-Gremlins. #2-Godzilla 1985.

602. BABYLON-SOUTH BAY-587-7676. #1-Compromising Positions. #2-Back to the Future. #3-Teen Wolf.
603. BAY SHORE-CINEMA-665-1722. Volunteers.
604. BAY SHORE-LOEWS SOUTH SHORE MALL-666-4000. #1-Year of the Dragon. #2-Pee-wee's Big Adventure.
605. BAY SHORE-SUNRISE DRIVE-IN-665-1111. #1-American Ninja; Missing in Action 2. #2-Creepers; A Nightmare on Elm Street.
606. BRENTWOOD-BRENTWOOD-273-3900. Fright Night.
607. CENTER MORICHES-CENTER-878-2100. Program unavailable.
608. COMMACK-DRIVE-IN-499-2900. Creepers; A Nightmare on Elm Street.
609. COMMACK-MULTIPLEX-462-6953. #1-Teen Wolf. #2-Year of the Dragon. #3-Sesame Street Presents: Follow That Bird. #4-American Ninja. #5-Godzilla 1985. #6-Summer Rental. #7-Pee-wee's Big Adventure. #8-Back to the Future. #9-Creepers. #10-Compromising Positions. #11-Volunteers. #12-The Protector.
610. COMMACK-RKO-499-4545. #1-Cocoon. #2-Gremlins.
611. CORAM-PINE-698-6442. #1-Year of the Dragon; Sesame Street Presents: Follow That Bird. #2-Back to the Future. #3-Volunteers. #4-Real Genius. #5-Godzilla 1985.
612. CORAM-THE MOVIES AT CORAM-732-6200. #1-Compromising Positions. #2-Volunteers. #3-Back to the Future. #4-Pee-wee's Big Adventure. #5-The Protector. #6-Year of the Dragon. #7-Creepers. #8-American Ninja.
613. EAST HAMPTON-CINEMAS-324-0448. #1-Volunteers. #2-The Gods Must Be Crazy. #3-Pee-wee's Big Adventure. #4-Cocoon. #5-Real Genius.
615. ELWOOD-ELWOOD-499-7800. #1-Back to the Future. #2-Year of the Dragon. #3-Godzilla 1985.
616. FARMINGVILLE-COLLEGE PLAZA-698-2200. #1-Teen Wolf. #2-Ghostbusters.
618. GREENPORT-GREENPORT-477-0500. Thru Sept. 5: Summer Rental. Beg. Sept. 6: The Emerald Forest.
619. HUNTINGTON-RKO SHORE-421-5200. #1-Godzilla 1985. #2-Compromising Positions. #3-Teen Wolf. #4-Year of the Dragon.
620. HUNTINGTON-RKO WHITMAN-423-1300. Back to the Future.
622. ISLIP-ISLIP-581-5200. #1-Cocoon. #2-Volunteers. #3-Teen Wolf.
623. LAKE GROVE-RKO SMITH HAVEN MALL-724-9550. Cocoon.
624. LAKE RONKONKOMA-LAKESIDE-981-7100. Program unavailable.
625. LINDENHURST-LINDENHURST-888-5400. National Lampoon's European Vacation.
626. MATTITUCK-MATTITUCK-298-4405. #1-Teen Wolf. #2-Summer Rental. #3-Real Genius. #4-Back to the Future. #5-Volunteers; The Black Cauldron.
627. MONTAUK-THE MOVIES-668-2393. Back to the Future.
628. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR-265-8118. Creepers. OUTDOOR-Volunteers.
629. NORTHPORT-NORTHPORT-261-8600. National Lampoon's European Vacation.
630. OAKDALE-OAKDALE-589-8118. Thru Sept. 5: Summer Rental. Beg. Sept. 6 (tent.): Real Genius.
631. PATCHOGUE-TRIPLEX-475-0601. #1-American Ninja. #2-Volunteers. #3-Pee-wee's Big Adventure.
632. PATCHOGUE-RKO PLAZA-475-5225. #1-Godzilla 1985. #2-Back to the Future.
633. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR-363-7200. Creepers. OUTDOOR-Summer Rental.
634. PATCHOGUE-SUNWAVE-475-7766. #1-Compromising Positions. #2-Real Genius.
635. PORT JEFFERSON-MINI EAST-928-6555. Gremlins. WEST-Thru Sept. 5: Pee-wee's Big Adventure. Beg. Sept. 6 (tent.): Cocoon.
636. PORT JEFFERSON STATION-RKO BROOKHAVEN-473-1200. The Gods Must Be Crazy.



SEPTEMBER 11-SEPTEMBER 21

## RESORTS INTERNATIONAL

Superstar Theatre (609) 340-6830  
 9/13-9/14 Frankie Avalon, Fabian, & Bobby Rydell  
 9/20-9/22 Milton Berle, Henny Youngman,  
 & Suzette Charles  
 Call box office for information

## TROPICANA

Tropicana Showroom (609) 340-4020  
 9/13-9/15 Jose Jose  
 Ticket Prices: \$20-25  
 9/19-9/20 Dionne Warwick  
 Ticket Price: \$15  
 Call showroom for show times

## TRUMP'S CASTLE HOTEL &amp; CASINO

King's Court Showroom (609) 441-8300  
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 Closed Wednesday  
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## ATLANTIS

Atlantis Cabaret Theatre (800) CABARET  
 9/13-9/14 Robert Klein with Sheryl Lee Ralph  
 Show Times: 8 & 11:30 PM.  
 Ticket Prices: \$12.50-15

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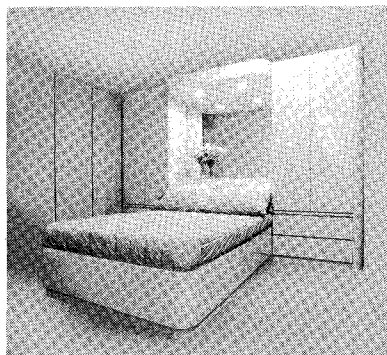
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## MOVIES

637. RIVERHEAD-SUFFOLK-727-3133. *Pee-wee's Big Adventure*.  
638. SAG HARBOR-SAG HARBOR-725-0010. Thru Sept. 5: *My New Partner*. Beg. Sept. 6: *Henry IV*.  
639. SAYVILLE-SAYVILLE-589-0232. #1-*Teen Wolf*. #2-*Back to the Future*. #3-*Cocoon*; *The Black Cauldron*.  
640. SHIRLEY-DRIVE-IN-281-5444. *American Ninja*; *Missing in Action 2*.  
641. SHIRLEY-TWIN-281-4466. #1-Thru Sept. 5: *Ghostbusters*. Beg. Sept. 6 (tent.): *Real Genius*. #2-Thru Sept. 5: *National Lampoon's European Vacation*. Beg. Sept. 6 (tent.): *Year of the Dragon*.  
642. SMITHTOWN-SMITHTOWN-265-1551. *Pee-wee's Big Adventure*.  
643. SOUTHAMPTON-SOUTHAMPTON-283-1300. #1-*Back to the Future*. #2-*Compromising Positions*. #3-Thru Sept. 5: *Teen Wolf*. Beg. Sept. 6 (tent.): *Cocoon*.  
644. STONY BROOK-LOEWS-751-2300. #1-*Year of the Dragon*. #2-*Compromising Positions*. #3-*Back to the Future*.  
645. WEST ISLIP-TWIN-669-2626. #1-Thru Sept. 5: *Summer Rental*. Beg. Sept. 6 (tent.): *Year of the Dragon*. #2-*Real Genius*.  
646. WESTHAMPTON-HAMPTON ARTS-288-2600. #1-*Year of the Dragon*. #2-*Compromising Positions*.  
647. WESTHAMPTON-WESTHAMPTON-288-1500. *American Ninja*.

## New York State

(Area Code 914)  
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE-234-7300. #1-*Back to the Future*. #2-Thru Sept. 5: *Gremlins*.  
701. BEDFORD VILLAGE-CINEMA 22-234-9577. *Compromising Positions*.  
702. BRONXVILLE-BRONXVILLE-961-4030. #1-*American Ninja*. #2-*Prizzi's Honor*. #3-*The Protector*; *Gremlins*.  
703. GREENBURGH-CINEMA 100-946-4680. #1-Thru Sept. 5: *Volunteers*. Beg. Sept. 6: *The Shooting Party*. #2-*American Ninja*.  
705. HARTSDALE-CINEMA-428-2200. #1-*Summer Rental*; *Gremlins*. #2-*Back to the Future*. #3-*Pee-wee's Big Adventure*. #4-*Compromising Positions*.  
706. LARCHMONT-PLAYHOUSE-834-3001. *Cocoon*.  
707. MAMARONECK-PLAYHOUSE-698-2200. #1-*Volunteers*. #2-*The Protector*; *Gremlins*. #3-*Pee-wee's Big Adventure*. #4-*Ghostbusters*.  
708. MOUNT KISCO-MOUNT KISCO-666-6900. #1-Thru Sept. 5: *Volunteers*. Beg. Sept. 6 (tent.): *Cocoon*. #2-Thru Sept. 5: *Teen Wolf*. Beg. Sept. 6: *Prizzi's Honor*.  
709. MOUNT VERNON-PARKWAY-664-3311. Thru Sept. 5: *Summer Rental*.  
710. NEW ROCHELLE-RKO PROCTORS-632-1100. #1-*Back to the Future*. #2-*Creepers*. #3-*Teen Wolf*. #4-*Pee-wee's Big Adventure*. #5-*The Protector*. #6-*American Ninja*. #7-*Godzilla 1985*.  
711. NEW ROCHELLE-TOWN-632-4000. *Compromising Positions*.  
712. OSSINING-ARCADIAN-941-5200. #1-*Compromising Positions*. #2-*Volunteers*. #3-*Back to the Future*.  
713. PEEKSKILL-BEACH-737-6262. #1-*Year of the Dragon*; *The Black Cauldron*. #2-*Back to the Future*. #3-*Volunteers*. #4-*Cocoon*.  
714. PEEKSKILL-WESTCHESTER MALL-528-8822. #1-*Compromising Positions*. #2-*Teen Wolf*. #3-*Godzilla 1985*. #4-*Creepers*; *Sesame Street Presents: Follow That Bird*.  
715. PELHAM-PICTURE HOUSE-738-3160. Thru Sept. 5: *Prizzi's Honor*.  
716. PLEASANTVILLE-ROME-769-0720. #1-*Cocoon*. #2-*Year of the Dragon*.  
717. RYE-RYE RIDGE-939-8177. #1-*Compromising Positions*. #2-Program unavailable.  
718. SCARSDALE-FINE ARTS-723-6699. *The Gods Must Be Crazy*.  
719. SCARSDALE-PLAZA-725-0078. Thru Sept. 5: *Fright Night*.

720. WHITE PLAINS-GALLERIA-997-8198. #1-*Godzilla 1985*; *The Protector*. #2-*Year of the Dragon*.  
721. WHITE PLAINS-UA CINEMA-946-2820. *Creepers*.  
722. YONKERS-CENTRAL PLAZA-793-3232. #1-*Teen Wolf*. #2-*Volunteers*; *Sesame Street Presents: Follow That Bird*. #3-*Year of the Dragon*. #4-*Godzilla 1985*.  
723. YONKERS-MOVIELAND-793-0002. #1-*Compromising Positions*. #2-*Back to the Future*. #3-*Pee-wee's Big Adventure*. #4-*Cocoon*.  
724. YONKERS-PARK HILL-969-4477. #1-*Teen Wolf*. #2-*Godzilla 1985*. #3-*American Ninja*. #4-*Creepers*.  
725. YORKTOWN HEIGHTS-TRIANGLE-245-7555. #1-*Pee-wee's Big Adventure*. #2-*Ghostbusters*.

### Rockland County

750. BLAUVELT-NYACK DRIVE-IN-358-1844. *Creepers*; *A Nightmare on Elm Street*.  
751. MONSEY-ROCKLAND DRIVE-IN-356-4040. *Godzilla 1985*; *C.H.U.D.*  
752. NANUET-MALL-623-6336. Program unavailable.  
753. NANUET-ROUTE 59-623-3355. *Teen Wolf*.  
754. NANUET-RKO MOVIES-623-0211. #1-*Back to the Future*. #2-*The Protector*. #3-*Creepers*. #4-*Year of the Dragon*. #5-*Volunteers*.  
755. NEW CITY-TOWN-634-5100. #1-*Year of the Dragon*. #2-*Summer Rental*.  
756. NEW CITY-UA CINEMA 304-634-8200. #1-*Pee-wee's Big Adventure*. #2-*Back to the Future*.  
757. NYACK-CINEMA EAST-358-6631. *Compromising Positions*.  
758. ORANBURG-303 DRIVE-IN-359-2021. *American Ninja*; *Missing in Action 2*.  
759. PEARL RIVER-CENTRAL-735-2530. *Godzilla 1985*.  
760. PEARL RIVER-PEARL RIVER-735-6500. *Year of the Dragon*.  
761. SPRING VALLEY-CINEMA 45-352-1445. *The Gods Must Be Crazy*.  
762. SPRING VALLEY-PIX-425-6902. #1-*Compromising Positions*. #2-*Back to the Future*.  
763. STONY POINT-9 W CINEMA-942-0303. *Gremlins*.  
764. SUFFERN-LAFAYETTE-357-6030. *Cocoon*.  
765. WEST HAVERSTRAW-PLAZA-947-2220. *Teen Wolf*.

## Connecticut

(Area Code 203)  
Fairfield County

800. BROOKFIELD-FINE ARTS-775-0070. #1-*Back to the Future*. #2-Program unavailable.  
801. DANBURY-CINE-743-2200. #1-*Compromising Positions*. #2-*Year of the Dragon*. #3-*Teen Wolf*.  
802. DANBURY-CINEMA-748-2923. #1-*Volunteers*. #2-*Pee-wee's Big Adventure*.  
803. DANBURY-PALACE-748-7496. #1-*Godzilla 1985*. #2-*American Ninja*. #3-*Gremlins*; *The Protector*.  
804. DARIEN-PLAYHOUSE-655-0100. *Back to the Future*.  
805. FAIRFIELD-COMMUNITY-255-6555. #1-*Back to the Future*. #2-*Volunteers*; *Sesame Street Presents: Follow That Bird*.  
806. FAIRFIELD-COUNTY-334-1411. *Teen Wolf*.  
807. GREENWICH-CINEMA-869-6030. #1-*Back to the Future*. #2-*Teen Wolf*.  
808. GREENWICH-PLAZA-869-4030. #1-*Compromising Positions*. #2-*St. Elmo's Fire*. #3-*The Gods Must Be Crazy*.  
809. NEW CANAAN-PLAYHOUSE-966-0600. *Compromising Positions*.  
810. NORWALK-CINEMA-838-4504. #1-*Year of the Dragon*. #2-*Teen Wolf*.  
811. NORWALK-NORWALK-866-9202. *Gremlins*.

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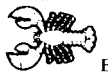
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## MOVIES

812. SOUTH NORWALK—SONO—866-9202. Sept. 4-6: *Enormous Changes at the Last Minute*; Sept. 4-5: *Faster, Pussycat! Kill! Kill!*; Sept. 7-10: *Streetwise*.
813. SPRINGDALE—STATE—325-0250. #1—*Ghostbusters*. #2—Thru Sept. 5: *E.T., the Extra-Terrestrial*. Beg. Sept. 6: *Back to the Future*.
814. STAMFORD—AVON—324-9205. #1—*The Protector*; *Gremlins*. #2—*Godzilla 1985*.
815. STAMFORD—CINEMA—324-3100. #1—*Pee-wee's Big Adventure*. #2—*Year of the Dragon*. #3—*American Flyers*.
816. STAMFORD—PARK PLACE—323-1600. #1—Thru Sept. 5: *American Ninja*. #2—Thru Sept. 5: *Creepers*.
817. STAMFORD—RIDGEWAY—323-5000. #1—*Cocoon*. #2—*Volunteers*.
818. TRUMBULL—TRANS-LUX—374-0462. #1—*Pee-wee's Big Adventure*. #2—*Year of the Dragon*. #3—*National Lampoon's European Vacation*.
819. WESTPORT—FINE ARTS—227-3324. #1—*Pee-wee's Big Adventure*. #2—*Compromising Positions*. #3—227-9619. *Back to the Future*. #4—226-6666. *The Gods Must Be Crazy*; *Sesame Street Presents: Follow That Bird*.
820. WESTPORT—POST—227-0500. *American Flyers*.
821. WILTON—CINEMA—762-5678. *Volunteers*.

## New Jersey

(Area Code 201)  
Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Compromising Positions*. #2—*Back to the Future*. #3—*Godzilla 1985*. #4—*Gremlins*.
901. HARRISON—WARNER—482-8550. #1—*American Ninja*. #2—*Creepers*.
902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Compromising Positions*. #2—*Volunteers*; *The Black Cauldron*.
903. JERSEY CITY—LOEWS—653-4600. #1—*Year of the Dragon*. #2—*Teen Wolf*. #3—*Godzilla 1985*.
904. JERSEY CITY—STATE—653-5200. #1—*Creepers*. #2—*American Ninja*. #3—*The Protector*. #4—*The Return of the Living Dead*.
905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Summer Rental*. #2—*The Return of the Living Dead*; *Sesame Street Presents: Follow That Bird*. #3—*Godzilla 1985*. #4—*The Protector*.
906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Volunteers*. #2—*Teen Wolf*. #3—*Compromising Positions*. #4—*Year of the Dragon*. #5—*Pee-wee's Big Adventure*. #6—*Back to the Future*.
907. UNION CITY—CINEMA—865-5600. #1—Thru Sept. 5: *Summer Rental*. #2—Thru Sept. 5: *Fright Night*.
908. UNION CITY—SUMMIT—865-4120. Thru Sept. 5: *Fright Night*; *The Karate Kid*.
909. WEST NEW YORK—MAYFAIR—865-2010. Thru Sept. 5: *National Lampoon's European Vacation*; *Enter the Dragon*.

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Godzilla 1985*.
911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Teen Wolf*. #2—*Creepers*.
912. CEDAR GROVE—CINEMA 23—239-1462. *Pee-wee's Big Adventure*.
913. EAST ORANGE—RKO HOLLYWOOD—678-2262. *Creepers*; *Night of the Living Dead*.
915. LIVINGSTON—COLONY—992-0800. *Back to the Future*.
916. MAPLEWOOD—MAPLEWOOD—763-3100. *Volunteers*.
917. MILLBURN—RKO—376-0800. #1—*Year of the Dragon*. #2—*Back to the Future*.
918. MONTCLAIR—CLARIDGE—746-5564. #1—*The Gods Must Be Crazy*. #2—*Year of the Dragon*. #3—*Back to the Future*.
919. MONTCLAIR—WELLMONT—783-9500. #1—*The Return of the Living Dead*. #2—*The Protector*. #3—*American Ninja*.
920. NUTLEY—FRANKLIN—667-1777. #1—*Year of the Dragon*. #2—*Godzilla 1985*. #3—*Volunteers*. #4—*The Protector*.

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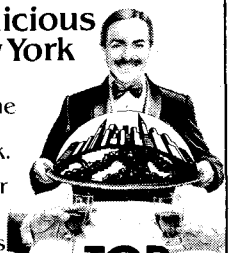
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## MOVIES

921. **UPPER MONTCLAIR-BELLEVUE**—744-1455. #1—*Compromising Positions*. #2—*Prizzi's Honor*. #3—*Volunteers*.
922. **VERONA-VERONA**—239-0880. *Ghostbusters*; *Gremlins*.
923. **WEST ORANGE-ESSEX GREEN**—731-7755. #1—*Pee-wee's Big Adventure*. #2—*Cocoon*. #3—*Compromising Positions*.
- Union County**
930. **BERKELEY HEIGHTS-BERKELEY**—464-8888. Thru Sept. 5: *Prizzi's Honor*.
931. **CRANFORD-RKO**—276-9120. #1—*Year of the Dragon*. #2—*Back to the Future*.
932. **ELIZABETH-ELMORA**—352-3483. *Ghostbusters*; *Real Genius*.
933. **LINDEN-TWIN**—925-9787. #1—*Back to the Future*. #2—*Creepers*; *The Black Cauldron*.
934. **ROSELLE PARK-PARK**—245-0358. *Rambo: First Blood Part II*; *E.T., the Extra-Terrestrial*.
935. **SUMMIT-STRAND**—273-3900. *Volunteers*; *The Black Cauldron*.
936. **UNION-FIVE POINTS**—964-3466. #1—*The Protector*. #2—*Pee-wee's Big Adventure*.
937. **UNION-LOST PICTURE SHOW**—964-4497. *The Gods Must Be Crazy*.
938. **UNION-RKO**—686-4373. #1—*Compromising Positions*. #2—*Teen Wolf*.
939. **WESTFIELD-RIALTO**—232-1288. #1—*Cocoon*. #2—*Volunteers*. #3—*Ghostbusters*; *Sesame Street Presents: Follow That Bird*.

940. **WESTFIELD-TWIN**—654-4720. #1—*The Protector*; *Gremlins*. #2—*Creepers*.
- Bergen County**
950. **BERGENFIELD-BERGENFIELD**—385-1600. *Back to the Future*.
951. **CLOSTER-CLOSTER**—768-8800. *Compromising Positions*.
952. **EDGEWATER-LOEWS SHOWBOAT**—941-3660. #1—*Year of the Dragon*. #2—*Compromising Positions*. #3—*Back to the Future*. #4—*Volunteers*.
953. **EMERSON-TOWN**—261-1000. *Prizzi's Honor*.
954. **FAIR LAWN-HYWAY**—796-1717. #1—*Back to the Future*. #2—*Ghostbusters*.
955. **FAIRVIEW-TWIN**—941-2424. #1—*Teen Wolf*. #2—*Godzilla 1985*.
956. **FORT LEE-LINWOOD**—944-6900. #1—*Pee-wee's Big Adventure*. #2—*Cocoon*.
957. **FORT LEE-SHARON**—224-0202. Program unavailable.
958. **OAKLAND-TWIN**—337-4478. #1—*Pee-wee's Big Adventure*. #2—*Summer Rental*.
959. **PALISADES PARK-PARK LANE**—944-1086. #1—*National Lampoon's European Vacation*. #2—*Prizzi's Honor*.
960. **PARAMUS-CINEMA 35**—845-5070. *Back to the Future*.
962. **PARAMUS-RKO BERGEN MALL**—845-4449. *Godzilla 1985*.
963. **PARAMUS-RKO ROUTE 4**—487-7909. #1—*Compromising Positions*. #2—*Cocoon*. #3—*Ameri-*

- can Flyers*. #4—*American Ninja*. #5—*Summer Rental*. #6—*Volunteers*. #7—*Teen Wolf*. #8—*The Gods Must Be Crazy*. #9—*Real Genius*. #10—*Pee-wee's Big Adventure*.
964. **PARAMUS-RKO ROUTE 17**—843-3830. #1—*The Protector*; *The Black Cauldron*. #2—*Creepers*. #3—*Year of the Dragon*.
965. **RAMSEY-CINEMA**—825-2090. *Year of the Dragon*; *Sesame Street Presents: Follow That Bird*.
966. **RAMSEY-INTERSTATE**—327-0153. Program unavailable.
967. **RIDGEFIELD PARK-RIALTO**—641-0617. Thru Sept. 5: *National Lampoon's European Vacation*.
968. **RIDGEWOOD-RKO WARNER**—444-1234. #1—*Compromising Positions*. #2—*Godzilla 1985*. #3—*Teen Wolf*. #4—*Cocoon*.
969. **RIDGEWOOD-ROSEBUD**—670-9183. Sept. 2-5: *Bananas*. Sept. 6-8: *San Francisco*. Sept. 9-12: *Sabotage*; *Secret Agent*.
970. **RUTHERFORD-WILLIAMS CENTER**—933-3700. #1—Thru Sept. 5: *Silverado*; *The Black Cauldron*. #2—Thru Sept. 5: *National Lampoon's European Vacation*.
971. **TEANECK-MOVIE CITY**—836-3334. #1—*Sesame Street Presents: Follow That Bird*. #2—*National Lampoon's European Vacation*. #3—Thru Sept. 5: *Ghostbusters*. #4—*The Black Cauldron*. #5—*Summer Rental*. #6—*Godzilla 1985*.
972. **TENAFLY-BERGEN**—567-0004. *Cocoon*.
973. **WASHINGTON TOWNSHIP-CINEMA**—666-2221. *Back to the Future*.
974. **WESTWOOD-PASCACK**—664-3200. *Pee-wee's Big Adventure*.

## Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

### MPAA RATING GUIDE

|        |                                                                                                                                       |
|--------|---------------------------------------------------------------------------------------------------------------------------------------|
| G:     | General Audiences. All ages admitted.                                                                                                 |
| PG:    | Parental Guidance Suggested. Some material may not be suitable for children.                                                          |
| PG-13: | Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children. |
| R:     | Restricted. Under 17 requires accompanying parent or adult guardian.                                                                  |
| X:     | No one under 17 admitted.                                                                                                             |

## New Films

★ New films recommended by *New York's* critic.

- AMERICAN FLYERS**—(1 hr. 54 min., '85) Reviewed in this issue. PG-13. 61, 542, 544, 815, 820, 963
- AMERICAN NINJA**—(1 hr. 36 min., '85) A U.S. Army private stationed in the Philippines takes on an army of martial-arts warriors. With Michael Dudikoff, Steve James, Judie Aronson, Guich Koock, John Fujioka. Screenplay by Paul de Mielche. Dir. Sam Firstenberg. R. 3, 39, 69, 88, 89, 100, 101, 105, 106, 107, 111, 114, 200, 202, 206, 210, 212, 214, 215, 220, 221, 300, 309, 315, 316, 319, 404, 501, 507, 513, 515, 521, 527, 544, 546, 600, 605, 609, 612, 631, 640, 647, 702, 703, 710, 724, 758, 803, 816, 901, 904, 919, 963
- ANIMALS ARE BEAUTIFUL PEOPLE**—(1 hr. 32 min., '74) A documentary—previously unreleased in New York—by Jamie Uys, director of *The Gods Must Be Crazy*, exploring unusual and amusing aspects of animal behavior in southern Africa's deserts, the land of the Bushmen. G. 47

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on the kind of gimmicky idea that would have caused Rod Serling to mash his vowels in ecstasy. But

the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling who laughs at his own ineptitude; his mom, Lea Thompson, a frozen bourgeoisie in 1985, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with him. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. The movie's conclusion is wonderfully satisfying. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. 25, 33, 62, 85, 104, 109, 114, 201, 203, 206, 211, 213, 215, 220, 302, 304, 305, 307, 310, 316, 318, 328, 330, 404, 406, 510, 516, 519, 527, 529, 536, 538, 544, 546, 602, 609, 611, 612, 615, 620, 626, 627, 632, 639, 643, 644, 700, 705, 710, 712, 713, 723, 754, 756, 762, 800, 804, 805, 807, 813, 819, 900, 906, 915, 917, 918, 931, 933, 950, 952, 954, 960, 973

**THE BLACK CAULDRON**—(1 hr. 20 min., '85) The new animated feature from Walt Disney Pictures—the first shot in 70mm since *Sleeping Beauty* in 1959—is a fantasy-adventure based on *The Chronicles of Prydain*, a series of five books by Lloyd Alexander. With the voices of John Byner, Eda Reiss Merin, Adele Matis-Morey, Billie Hayes, Phil Fondacaro, and John Hurt. Dir. Ted Berman and Richard Rich. PG. 20, 34, 104, 111, 112, 114, 201, 202, 208, 209, 220, 306, 307, 316, 319, 328, 506, 511, 516, 520, 533, 536, 544, 626, 639, 713, 902, 933, 935, 964, 970, 971

**THE BRIDE**—(1 hr. 59 min., '85) A new story based on the characters of Mary Shelley's gothic classic, *Frankenstein*, or *the Modern Prometheus*: Baron Frankenstein brings to life a beautiful woman as a bride for his wretched creature, but falls in love with her himself. With Sting, Jennifer Beals, Clancy Brown, David Rapaport, Anthony Higgins, Geraldine Page, Quentin Crisp, and Veruschka. Screenplay by Lloyd Fonvielle. Dir. Franc Roddam. PG-13. 54

**BULLSHOT**—(1 hr. 35 min., '83) A British scientist is kidnapped by an evil German count in this satire of the Bulldog Drummond adventures of the 1930s. Starring and written by Ron House, Dix White, and Alan Shearman of the theater group Low Moan Spectacular. Dir. Dick Clement. PG. 56

★ **LA CHEVRE**—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero, the Tony Randall-Gene Wilder figure, is not some schlep little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. As he glares at Richard, his rage softening to pity, his chin juts out angrily while his eyes turn milky and confused—a lion unaccountably seized with tenderness for a water buffalo. (Aug. 12, 1985) 84

**THE COCA-COLA KID**—(1 hr. 34 min., '85) Dusan Makavejev, the director of this comedy about bottling Coke in Australia, may be the last man alive to believe in sex as a revolutionary force. Alas! By the time the stars, Eric Roberts and Greta Scacchi, finally make it (in feathers), we have long lost interest. Written by Frank Moorhouse, based on his books, *The Americans*, *Baby* and *The Electrical Experience*. (Aug. 5, 1985) 13

**COCOON**—(1 hr. 58 min., '85) A group of extraterrestrial lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Amiche, and Wilford Brimley, elderly inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their wives and girlfriends (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. And, though it's impossible not to enjoy the actors' scooting around, one may wince for them—by turning them into kids, Howard inadvertently emphasizes their age more than he has to. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie*, and some of the visual motifs are borrowed too. At his best, Ron Howard gives a humorously matter-

of-fact tone to fantasy; he has his own way of looking at things—so why borrow Spielberg's? With Steve Guttenberg as a young boat captain, Brian Dennehy and Tahnee Welch as polite aliens, and Jack Gilford as an old grouch who doesn't want to be reinvigorated. Written by Tom Benedek from an unpublished novel by David Saperstein. (June 24, 1985) PG-13. 22, 32, 49, 209, 217, 302, 304, 313, 329, 405, 507, 521, 524, 530, 541, 543, 545, 600, 617, 613, 622, 623, 635, 639, 643, 706, 708, 713, 716, 723, 764, 817, 923, 939, 956, 963, 968, 972

**COMPROMISING POSITIONS**—(1 hr. 38 min., '85) Reviewed in this issue. R. 64, 80, 85, 103, 106, 114, 201, 206, 207, 213, 219, 308, 314, 317, 318, 330, 401, 511, 517, 519, 525, 526, 534, 544, 602, 609, 612, 619, 634, 643, 644, 646, 701, 705, 711, 712, 714, 717, 723, 757, 762, 801, 808, 809, 819, 900, 902, 906, 921, 923, 938, 951, 952, 963, 968

**CREEPERS**—(1 hr. 23 min., '85) A young girl with the ability to communicate with insects uses her power to help track down a killer. With Jennifer Connelly, Donald Pleasence, Patrick Bauchau, and Daria Nicolodi. Written and directed by Dario Argento. R. 3, 13, 36, 68, 88, 100, 102, 105, 106, 107, 112, 114, 201, 204, 206, 208, 212, 217, 220, 221, 306, 307, 309, 316, 320, 324, 328, 400, 510, 515, 517, 527, 535, 536, 544, 546, 600, 605, 608, 609, 612, 628, 633, 710, 714, 721, 724, 750, 754, 816, 901, 904, 911, 913, 933, 940, 964

**CROSSOVER DREAMS**—(1 hr. 26 min., '85) Reviewed in this issue. R. 82

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blond "hostess" in a small London drinking club, falls for a good-looking racing-car driver named David Blakely (Rupert Everett). An alcoholic dropout from an upper-class family, David is a surly, useless man who doesn't show Ruth even minimal consideration. As far as we can see, she doesn't much enjoy sex with him: She's trapped not by her own need but by his. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise that it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ruth makes herself into a Marilyn Monroe mask; her voice is a mask too—a high-pitched rattle in which the clipped phrases are pronounced genteelly, as a cover for lower-middle-class austerities. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there*. And director Mike Newell seems more concerned with sustaining a tone of silvery-blue melancholy than opening up the emotions of the story. (Aug. 19, 1985) R. 51

**DETECTIVE**—(1 hr. 36 min., '84) In French, Eng. subtitles. Reviewed in this issue. R. 81

**DIM SUM: A LITTLE BIT OF HEART**—(1 hr. 28 min., '85) In English and Cantonese, English subtitles. Wayne Wang, the director of *Chan Is Missing*, here makes a quiet (very quiet) family comedy, set in San Francisco, about the relations between a stolidly traditional widowed mother (Kim Chew) and her assimilated yet still obedient daughter (Lauren Chew, her actual daughter), who wants to get married and have her own life. Wang's delayed timing can be agonizingly slow and it can be charming, too—the movie has a few scenes that are awfully funny, particularly when the wonderful actor Victor Wong, as the mother's brother-in-law and longtime suitor, is on hand. (Aug. 26, 1985) PG. 81

★ **THE EMERALD FOREST**—(1 hr. 55 min., '85) A little boy, the son of an American engineer (Powers Boothe) building a dam in the Amazon, wanders into the jungle and is kidnapped by a primitive tribe in green paint—the "invisible people." Ten years later, after many forays, the engineer meets his son again. The boy, now a strong and lithe teenager (Charley Boorman), has been adopted by the tribe's chief, the amiable shaman Wanadi (Rui Polonah), and doesn't want to return to civilization. Written by Rospo Pallenberg and directed by the talented John Boorman, the movie is a mix of standard narrative (a little bit of *Tarzan*, a little bit of *The Searchers*...) and anthropological seriousness. Boorman actually makes us care about the rituals of this tribe, whose very existence is threatened by encroaching civilization and also by a neighboring tribe of savage cannibals. The engineer, of course, gets pulled into helping the tribe defend itself, and the movie works towards an action climax. Boorman, who has a weakness for metaphysical spec-

ulation, here wraps the fancy ideas into a forward-moving, melodramatic plot. The movie is exciting, imaginative, and sensuously beautiful. (July 22, 1985) R. 20, 37, 52, 618

**EUREKA**—(2 hr. 10 min., '83) A drama exploring what happens to an impoverished gold prospector in the 1920s when he suddenly strikes it rich. With Gene Hackman, Theresa Russell, Rutger Hauer, Mickey Rourke, Jane Lapotaire, Ed Lauter, and Joe Pesci. Screenplay by Paul Mayersberg, based on a book by Marshall Houts. Dir. Nicolas Roeg. R. 1

**FRIGHT NIGHT**—(1 hr. 46 min., '85) A teenager discovers his next-door neighbor is a vampire. With Chris Sarandon, William Ragsdale, Amanda Bearse, Stephen Geoffreys, and Roddy McDowall. Written and directed by Tom Holland. R. 5, 39, 111, 112, 506, 533, 544, 606, 719, 907, 908

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman Nixau. (July 30, 1984) PG. 63, 207, 304, 311, 401, 506, 522, 536, 613, 636, 718, 761, 808, 819, 918, 937, 963

**GODZILLA 1985**—(1 hr. 31 min.) The legendary monster Godzilla is heading towards the coast of Japan to feed on atomic energy. With Raymond Burr, who also starred in the original 1956 U.S. release, *Godzilla, King of the Monsters*. Screenplay by Shuichi Nagahara and Lisa Tomei. Dir. Kohji Hashimoto and R. J. Kizer. PG. 6, 30, 66, 89, 100, 109, 111, 114, 202, 208, 211, 212, 217, 306, 316, 318, 328, 402, 500, 512, 516, 519, 527, 544, 601, 609, 611, 615, 619, 632, 710, 714, 720, 722, 724, 759, 803, 814, 900, 903, 905, 910, 920, 955, 962, 968, 971

**INSIGNIFICANCE**—(1 hr. 45 min., '85) Nothing is what it seems when four American icons confront each other in a hotel room one night in New York in 1953. With Gary Busey as The Ballplayer, Tony Curtis as The Senator, Michael Emil as The Professor, and Theresa Russell as The Actress. Screenplay by Terry Johnson, based on his play. Dir. Nicolas Roeg. R. 50

**KEROUAC: THE MOVIE**—(1 hr. 18 min., '85) A documentary portrait of author Jack Kerouac, whose best-selling 1957 novel, *On the Road*, brought popular recognition to the Beat Generation. The film combines archival footage, fictionalized scenes from Kerouac's life and work (starring Jack Coulter and David Andrews), and interviews with Allen Ginsberg, William Burroughs, Carolyn Cassady, Lawrence Ferlinghetti, and others. Dir. John Antonelli. 4

**KEY EXCHANGE**—(1 hr. 35 min., '85) Reviewed in this issue. R. 21, 45, 85

**KISS OF THE SPIDER WOMAN**—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt wears his hair long and dyed an orangy blond; at night, preparing to entertain, he puts on a touch of lipstick and a dressing gown. He's feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he re-creates the movies that Molina tells (in particular a Nazi-era German feature), they just look tacky. We no longer understand, as we did in the book, listening to Molina's voice, how he could see them as a vehicle for his own

romantic idealism. With Sonia Braga as the star of the movies within the movie, looking uncomfortable in deluxe gowns. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. 56

**MAD MAX BEYOND THUNDERDOME**—(1 hr. 46 min., '85) Mel Gibson returns as Max, the hero of the Australian action series (*Mad Max, The Road Warrior*) set in the sinister future and featuring grotesque villains and spectacular chases. Co-starring Tina Turner. Written by Terry Hayes and George Miller. Dir. Miller and George Ogilvie. PG-13. 9, 303, 322, 518

**MY OTHER HUSBAND**—(1 hr. 50 min., '83) In French, Eng. subtitles. The heroine of this farce is a young woman married to two husbands—a French Algerian pilot in Paris and a schoolteacher in Normandy. With Miou-Miou, Roger Hanin, Eddy Mitchell, Dominique Lavanant, and Charlotte de Turckheim. Screenplay by Jean-Loup Dabadie. Dir. Georges Lautner. PG-13. 84

**NATIONAL LAMPOON'S EUROPEAN VACATION**—(1 hr. 35 min., '85) Clark Griswold and family, of *National Lampoon's Vacation* fame, are off on a new comic adventure. With Chevy Chase, Beverly D'Angelo, Dana Hill, Jason Lively, Victor Lanoux, and Eric Idle. Screenplay by John Hughes and Robert Klane. Dir. Amy Heckerling. PG-13. 9, 32, 216, 322, 325, 326, 518, 523, 532, 625, 629, 641, 818, 909, 959, 967, 970, 971

**PEE-WEE'S BIG ADVENTURE**—(1 hr. 36 min., '85) Comedian Pee-wee Herman sets out on a desperate search for his most prized possession—his bicycle. With Elizabeth Daily, Mark Holton, Diane Salinger, and Judd Owen. Written by Phil Hartman, Paul Reubens, and Michael Varhol. Dir. Tim Burton. PG. 23, 30, 53, 85, 113, 114, 204, 214, 220, 301, 315, 320, 324, 403, 507, 511, 513, 527, 539, 541, 544, 604, 609, 612, 613, 631, 635, 637, 642, 705, 707, 710, 723, 725, 756, 802, 815, 818, 819, 906, 912, 923, 936, 956, 958, 963, 974

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, is teasing his role. Hickey exudes intellectual enjoyment of evil, pleasure in criminality for its own sake. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather*, which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. A man of feeling, Charley turns out to be the ultimate victim of the Prizzi's "honor." Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. 12, 55, 82, 218, 304, 311, 322, 518, 523, 531, 533, 702, 708, 715, 921, 930, 953, 959

**THE PROTECTOR**—(1 hr. 35 min., '85) While searching for the daughter of a New York drug dealer, two cops discover a major New York-Hong Kong drug-trafficking network. With Jackie Chan and Danny Aiello. Written and directed by James Glickenhaus. R. 36, 53, 68, 100, 106, 108, 112, 114, 201, 210, 212, 217, 220, 300, 302, 304, 308, 315, 316, 320, 405, 516, 527, 544, 609, 612, 702, 707, 710, 720, 754, 803, 814, 904, 905, 919, 920, 936, 940, 964

**RAMBO: FIRST BLOOD PART II**—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. The mosquitoes, chiggers, and leeches may not be feasting on him, but the director, George P. Cosmatos, certainly is. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." *Rambo* is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But *Rambo* the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: In imitation of the Japanese who obligingly ran straight into Robert Taylor's line of fire in *Bataan*, the Russians and Vietnamese forget to





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## MOVIES

take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Not to be confused with the original *First Blood*, which was beautifully directed by Ted Kotcheff. (June 3, 1985) R. 32, 306, 326, 543, 547, 934

**REAL GENIUS**—(1 hr. 45 min., '85) A pleasant, loose-limbed slapstick comedy. William Atherton is the corrupt physics professor who exploits his all-out brilliant undergraduate students, getting them to work on a killer laser project for the CIA; Val Kilmer is the prankish young genius who introduces his fellow prodigies to sex and foils the professor. The movie is in favor of spontaneity, fooling around, and pure research; it's against hypocrites, sexual repression, and CIA murderers. In other words, it's not exactly a challenging or difficult piece of work. Yet director Martha Coolidge (*Valley Girls*), working with a big budget for the first time, hasn't tightened up. She burrows into the dorm-world eccentricities with affection and gusto. Including a wonderful performance by Michelle Meyrink as a manic girl who sands her floor when she can't sleep. (Aug. 19, 1985) PG. 32, 60, 304, 510, 516, 524, 543, 547, 611, 613, 626, 630, 634, 641, 645, 932, 963

**THE RETURN OF THE LIVING DEAD**—(1 hr. 31 min., '85) Encounters with zombies hungry for living flesh, played for laughs. With Clu Gulager, James Karen, and Don Calfa. Screenplay by the director, Dan O'Bannon. R. 35, 102, 113, 114, 201, 300, 306, 309, 507, 521, 527, 544, 904, 905, 913, 919

**SESAME STREET PRESENTS: FOLLOW THAT BIRD**—(1 hr. 28 min., '85) A musical comedy starring the cast and characters of *Sesame Street*, the long-running children's series on public television. With Jim Henson's Muppets, performed by Carol Spinney, Henson, and Frank Oz. Also starring Sandra Bernhard, John Candy, Chevy Chase, and Waylon Jennings. Written by Tony Geiss and Judy Freudberg. Dir. Ken Kwapis. G. 41, 304, 310, 329, 519, 530, 544, 609, 611, 714, 722, 805, 819, 905, 939, 965, 971

**THE SHOOTING PARTY**—(1 hr. 37 min., '85) Enjoyable, well-acted, but also derivative and second-rate—the kind of civilized semi-worthiness that the British turn out in their sleep. It's 1913, and a group of English aristocrats have gathered at the vast estate of Sir Randolph Nettleby (James Mason, in his last screen performance) for a weekend of sport. Written by Julian Bond, who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges, the movie is far too explicit in announcing its end-of-an-era themes. For instance, several people appear to know that the war is coming and offer deluded philosophical explanations of what it will mean; we're meant to understand that these aristocrats, good for nothing but shooting, will be leading not a chivalric confrontation but a mass slaughter. Et cetera. Of the actors, Cheryl Campbell, as a libidinous wit, comes the closest to breaking out of genteel cliché. James Mason is also admirable, and has a great moment with John Gielgud, who plays an old campaigner who fights against hunting as sport. Everything stops as the two great actors suavely support and challenge each other. One wants the scene to go on forever, but it quickly ends, and *The Shooting Party* continues on its self-satisfied way. With Dorothy Tutin, Judi Bowker, Gordon Jackson, and Edward Fox. (June 10, 1985) 13

**SILVERADO**—(2 hr. 13 min., '85) Fitfully entertaining but pointless Western from the master of pastiche, Lawrence Kasdan. There are innumerable scenes of men riding across the plains; there are wagon trains, a slick gambler, a hardy frontier woman, two saloons, and a gallant female saloon keeper (Linda Hunt). There aren't any Indians, but there's a snotty English ruffian (John Cleeese), and a dog who is never seen but is still a major character. Kasdan includes every kind of violent encounter, but most of this violence means nothing at all, and at the end, when all the bodies have been used up, the wicked people die and the good ones recover and go off to California. The big shoot-outs don't sum up anything, they aren't organic to anything, they just keep the bodies falling. Yet Kasdan's increasing skill with actors is something to admire. Kevin Kline wears a Gabby Hayes beard, and he squints; his diffident manner—the caution of an intelligent man who has been pushed around and now wants peace—seems to draw the other actors toward him. His scenes have an unusual intimacy. With Scott Glenn as a stoic gunman, Kevin Costner as a young hellion, and Brian Dennehy as a viciously corrupt marshal. Screenplay by Kasdan and his brother, Mark. (July 29, 1985) PG-13. 20, 37, 54, 540, 970

**SUMMER RENTAL**—(1 hr. 28 min., '85) John Candy stars in this comedy about an air-traffic controller who leases a beach house in Florida for a summer with his family and gets none of the peace and quiet he had

hoped for. With Richard Crenna, Karen Austin, and Rip Torn. Screenplay by Jeremy Stevens and Mark Reisman. Dir. Carl Reiner. PG. 40, 326, 504, 523, 531, 532, 535, 609, 618, 626, 630, 633, 645, 705, 709, 755, 905, 907, 958, 963, 971

**TEEN WOLF**—(1 hr. 28 min., '85) An ordinary young man who wants to be special is suddenly transformed into a wolf—and a local celebrity. With Michael J. Fox, James Hampton, Scott Paulin, Susan Ursitti, Jerry Levine, and Jay Tarses. Written by Joseph Loeb III and Matthew Weisman. Dir. Rod Daniel. PG. 25, 33, 62, 85, 88, 108, 109, 114, 200, 203, 206, 208, 211, 217, 309, 316, 320, 401, 516, 517, 519, 527, 544, 602, 609, 616, 619, 622, 626, 639, 643, 708, 710, 714, 722, 724, 753, 765, 801, 806, 807, 810, 903, 906, 911, 938, 955, 963, 968

**VOLUNTEERS**—(1 hr. 46 min., '85) Reviewed in this issue. R. 5, 24, 37, 60, 65, 87, 111, 204, 214, 300, 302, 308, 315, 317, 403, 510, 513, 519, 521, 527, 541, 544, 603, 609, 611, 612, 613, 622, 626, 628, 631, 703, 707, 708, 712, 713, 722, 754, 802, 805, 817, 821, 902, 906, 916, 920, 921, 935, 939, 952, 963

**WARNING SIGN**—(1 hr. 38 min., '85) A group of genetic engineers become trapped in their laboratory when a terrifying gene-splicing accident occurs. With Sam Waterston, Kathleen Quinlan, Yaphet Kotto, Jeffrey De Munn, and Richard Dysart. Written by Hal Barwood and Matthew Robbins. Dir. Barwood. R. 7

**WETHERBY**—(1 hr. 37 min., '85) Gloom and silent suffering, repressed emotion and sudden aggression, a cut throat and a bloody suicide—playwright David Hare, making his debut in movies as both writer and director, has chosen the cold gray style of British anguish. In the Yorkshire countryside, a melancholy young man (Tim McInnerny) invites himself to a dinner party given by a local schoolteacher (Vanessa Redgrave). The next day he returns and calmly blows his head off. *Wetherby* is a philosophical mystery story in which the investigation of the young man's act, moving out from the teacher's party to her past and to her relations with her friends, finally asks the question of why any of the characters should not commit suicide. The movie, though intelligent, is almost comically morose, and features the kind of rudely insinuating pauses and silences that have become a staple of the British highbrow theater. It's like Pinter without the malicious jokes. Redgrave, however, is a noble monument, and some of the smaller roles are acridly written and very well played. An exasperating movie, with a style so peculiarly uncinematic that some people will doubtless find it highly original. (July 29, 1985) R. 13, 81

**YEAR OF THE DRAGON**—(2 hr. 10 min., '85) Downright awful in spots, Michael Cimino's new movie is also charged-up, explosive fun, with scenes of flashing brilliance so crazily alive that you may laugh from the sheer exuberance of the filmmaking. Cimino, working in the narrow, constricted streets of New York's Chinatown (actually on sets in North Carolina), burrows into dark, crowded spaces, races through packed restaurants, and descends into mucky soy-sauce factories. Mickey Rourke is Stanley White, the enraged, bullying cop who breaks up the usual "arrangements" between the police and the elderly crime leaders; the charismatic theater actor John Lone is Joey Tai, the attractive, college-educated young hood who takes over organized crime. These two are played off against each other, and Cimino and screenwriter Oliver Stone add an explicit ethnic rivalry. Stanley, the war-vet "Polack" (his word) is going to show these Chinese just who owns America. The movie has a hostile, jeering aggressiveness to it: the Chinese, it implies, are people whose doors should be busted down by a mean cop. Overwrought and hollow and slightly racist, *Year of the Dragon* still goes like a shot; Cimino may have no ear, and zero common sense, but he has a talent for violence and spectacle that is remarkable. With the untalented model-turned-actress Ariane. (Aug. 26, 1985) R. 25, 31, 66, 85, 88, 103, 104, 109, 111, 114, 201, 203, 206, 211, 214, 301, 305, 307, 310, 329, 404, 510, 511, 516, 519, 529, 539, 540, 544, 604, 609, 611, 612, 615, 619, 641, 644, 645, 646, 713, 716, 720, 722, 754, 755, 760, 801, 810, 815, 818, 903, 906, 917, 918, 920, 931, 952, 964, 965

## Revivals

**BETRAYAL**—(1 hr. 35 min., '83) Probably the most satisfying screen adaptation of a Pinter play, but the movie, like Pinter's work, is limited by his exhaustive obsession with verbal forms. Ben Kingsley is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his



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## MOVIES

best friend (Jeremy Irons). Pinter's time scheme is ingenious—proceeding backwards from the affair's end to its passionate beginning—and the film is directed by David Jones with a feeling for the pathos of missed connections and unspoken emotions. 86

**BLOW-UP**—(1 hr. 50 min., '66) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings, Vanessa Redgrave, and Sarah Miles. 38

**DAS BOOT**—(2 hr. 30 min., '81) In German, Eng. subtitles; dubbed version released as *The Boat*. A technically astonishing German-made World War II movie about life in the bilgy hell of a U-boat. It's heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. Director Wolfgang Petersen does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying death-charge blasts off the port bow. With Jürgen Prochnow. 11

**BOUND FOR GLORY**—(2 hr. 27 min., '76) A biographical story of folksinger-composer Woody Guthrie, acted beautifully by David Carradine. Director Hal Ashby and photographer Haskell Wexler, in an extraordinary visual achievement, re-create the look and feel of the Depression—Guthrie's free spirit and the sad but vibrant era become meshed. 38

**BREAKER MORANT**—(1 hr. 42 min., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners, and the British put them on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production and the acting is virile and commanding. With Jack Thompson, Bryan Brown, and Edward Woodward. Dir. Bruce Beresford. 38

**CHARIOTS OF FIRE**—(2 hr. 3 min., '81) Ben Cross is a wealthy Jewish boy who becomes a star runner at Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men lead England to gold medals and glory in the 1924 Olympics in Paris. This handsome and beautifully costumed production, too simple in its moral and dramatic ideas, is the epitome of *Masterpiece Theatre* filmmaking. Dir. Hugh Hudson. 11

**CHINATOWN**—(2 hr. 11 min., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest, while maintaining convincing period atmosphere. Jack Nicholson is a divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. 48

**EASY RIDER**—(1 hr. 34 min., '69) Emblematic of the decade that formed its underlying concerns, *Easy Rider* is at once romantic and paranoid and a continuation of the American "road" movie genre. Peter Fonda and Dennis Hopper play two hippie drug dealers who take off on a cross-country motorcycle trip that ends in death and disillusionment. Jack Nicholson is great as a drunken southern lawyer on the lam. Produced by Fonda and directed by Hopper. 8

**ERASERHEAD**—(1 hr. 29 min., '77) Director David Lynch's first feature is an experimental horror film about a loner who marries a creepy girl; together they produce a reptilian baby. Much of the black-and-white imagery is both repulsive and fascinating. Lynch has created his own universe—a nightmare world in which, as Jack Kroll put it, the "organic is defeated by the inorganic." It's great, if that's your idea of fun. With John Nance. 46

**FIVE EASY PIECES**—(1 hr. 36 min., '70) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family in Oregon and the scapegrace son who works as an oil rigger and lives with a waitress and finally gives up altogether. Jack Nicholson is impressive part of the way, Lois Smith is marvelous as his sister, and Laszlo Kovacs's cinematography is dazzling. Dir. Bob Rafelson. 8

**GALLIPOLI**—(1 hr. 50 min., '81) A lyrical and anecdotal movie about two young Australians, played by Mark Lee and Mel Gibson, both fleet-footed runners, who escape the boredom of barely-settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. The theme is familiar—the needless slaughter of valiant youth—and director

Peter Weir doesn't have much dramatic sense, but visually the movie is very striking. 38

**GHOSTBUSTERS**—(1 hr. 45 min., '84) A convulsively funny mock horror film with a performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. In present-day New York, little green ghosts are scarfing up leftover food in the corridors of posh hotels; in the apartment of a musician (Sigourney Weaver), eggs pop out of their carton and cook sunny-side up. Three professors thrown out of Columbia go into business as the "ghostbusters" (Bill Murray, Dan Aykroyd, and Harold Ramis), venturing forth in a Caddy ambulance to subdue unruly poltergeists. The intentionally cheesy special effects are hilarious, and Murray, as a libidinous scoundrel who meets his match in Weaver's apartment, gives a brilliant performance. Written by Aykroyd and Ramis. Dir. Ivan Reitman. 43, 113, 204, 216, 300, 313, 400, 500, 524, 530, 616, 641, 707, 725, 813, 922, 932, 939, 954, 971

**GRAND ILLUSION**—(1 hr. 52 min., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. 4

**GREMLINS**—(1 hr. 45 min., '84) Ghoulishly witty but empty-headed horror film. A thoughtful father (Hoyt Axton) buys a harmless, furry little creature in a Chinatown junk shop as a Christmas present for his son. But the son (Zach Galligan) and his family inadvertently allow certain forbidden things to happen, and the cutesy-pie mutates and multiplies itself into a horde of scaly, clawed little monsters. These nasty troublemakers nearly destroy the town, and when the town fights back, the gremlins are ground, flung, dashed to death. The film, written by Chris Columbus, directed by Joe Dante, and produced by Steven Spielberg, is inventive in a macabre way, but after a while one is worn out by the horror-film sadism, the what-will-they-do-next unpleasantness. 12, 32, 44, 67, 102, 106, 113, 114, 204, 209, 218, 220, 300, 302, 303, 304, 308, 313, 319, 405, 501, 516, 544, 601, 610, 635, 700, 702, 705, 707, 763, 803, 811, 814, 900, 922, 940

**HIROSHIMA, MON AMOUR**—(1 hr. 28 min., '59) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eiji Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. 86

**KNIFE IN THE WATER**—(1 hr. 35 min., '62) In Polish, Eng. subtitles. This was Roman Polanski's first film (made in Poland) and probably his best. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. 8

**MC CABB & MRS. MILLER**—(2 hr. 1 min., '71) Robert Altman's most satisfying film. In a cold, snowy, northwestern frontier town, Warren Beatty's McCabe, a fantasizing entrepreneur, courts Julie Christie's Mrs. Miller, a tough madame with no thoughts of love. The loneliness of the place is palpable—the movie has a sweet mournfulness. 38

**THE MAGIC FLUTE**—(2 hr. 14 min., '75) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that the filmmaker should have taken more frequent holidays from anxiety, despair, and God. Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. 48

**THE MYSTERY OF KASPAR HAUSER**—(1 hr. 50 min., '75) In German, Eng. subtitles. Also released as *Every Man for Himself and God Against All*. A passionately idiosyncratic and elegantly ironic drama based on a true story—the sudden appearance in 1820s Germany of a young man hidden from the world and raised entirely in darkness. With Bruno S. Dir. Werner Herzog. 46

**PANIQUE**—(1 hr. 38 min., '46) In French, Eng. subtitles. Julien Duvivier's superbly crafted Hitchcock-style thriller about a charming young couple who frame an old man—played by the great Michel Simon—for a murder they have committed. 8

**THE RULES OF THE GAME**—(1 hr. 50 min., '39) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. 4

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Previews and Openings

Wednesday, September 4

**SONG AND DANCE**—Bernadette Peters stars as a young English girl on her own in America, in this first musical of the new Broadway season. Music is by Andrew Lloyd Webber and lyrics by Don Black; directed by Richard Malby, Jr., and choreographed by Peter Martins. Featured in the cast are Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Cynthia Onrubia, Charlotte D'Amboise, and Mary Ellen Stuart. Previews start 9/4 prior to a 9/18 opening. Mon. thru Fri. at 8, Sat. at 2 and 8, \$35-\$45; Wed. at 2, \$27.50-\$37.50. Royale Theater, 242 West 45th Street (239-6200). All major credit cards. IRLS

Now Playing

**AS IS**—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by AIDS; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberator. The acting is remarkable, as are decor, lighting, and costumes. Mon. thru Sat. at 8, \$25-\$35; Wed. and Sat. at 2, \$20-\$30. Lyceum Theatre, 149 West 45th Street (239-6200). 1 hr. 30 min. All major credit cards. IRLS

**BIG RIVER**—The *Adventures of Huckleberry Finn*, the Tony Award-winning musical play based on Mark Twain's novel, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Seth Allen, William Youmans, Susan Browning, Karla De Vito, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, John Short, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Thurs. at 8, Sat. at 2, Sun. at 3, \$32-\$40; Fri. and Sat. at 8, \$36-\$45; Wed. at 2, \$27-\$35. Eugene O'Neill Theatre, 230 West 49th Street (246-0220). 2 hr. 35 min.

**BILOXI BLUES**—Bruce Norris stars in Neil Simon's sequel to *Brighton Beach Memoirs*; directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s; with Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, and the stunning ensemble acting. Mon. thru Sat. at 8, Sat. at 2, \$20-\$37.50; Wed. at 2, \$20-\$35. Neil Simon Theatre, 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. IRLS

**BRIGHTON BEACH MEMOIRS**—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle. Gene Saks has directed adroitly and vivaciously; Patricia Zippodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$25-\$35; Wed. at 2, \$22-\$32. 46th Street Theatre, 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ●● IRLS

**LA CAGE AUX FOLLES**—Walter Charles and Van Johnson star in a musical comedy set in the south of

France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, \$37.50-\$47.50; Wed. at 2, \$32.50-\$42.50; some balcony seats \$10 at each performance. Palace Theater, Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● IRLS

**CATS**—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon. thru Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$40. Winter Garden Theatre, Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ●● IRLS

**A CHORUS LINE**—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street*. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; \$30-\$45. The film version is coming out Christmas. Glorious! Shubert Theater, 225 West 44th Street (239-6200). 2 hr. 10 min. Credit cards. ●●

**DOUBLES**—Keir Dullea, Ron Lieberman, Austin Pendleton, and Tony Roberts are all real pros who can keep the ball flying in David Witte's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon.-Sat. at 8, Wed. & Sat. at 2; \$29.50. Ritz Theatre, 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

**42ND STREET**—Millicent Martin, Don Chastain, Lisa Brown, Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin. Mon. thru Sat. at 8, Sat. at 2; \$27.50-\$45; Wed. at 2, \$20-\$35. Majestic Theatre, 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ●● IRLS

**THE ODD COUPLE**—Rita Moreno plays the untidy one (however, Jenny O'Hara has taken over her role through 9/7) and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8 p.m., \$27.50-\$37.50; Sat. at 2 p.m., Sun. at 3 p.m., \$25-\$35; Wed. at 2 p.m.; \$20-\$30. Broadhurst Theatre, 235 West 44th Street (239-6200). 2 hr. All major credit cards. IRLS

**OHI CALCUTTA!**—A long-running erotic musical comedy/satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; \$30-\$45. Edison Theatre, 240 West 47th Street (302-2302). 2 hr. 10 min. All major credit cards. ●●

**SINGIN' IN THE RAIN**—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Sat. at 8, \$37.50-\$45; Wed. and Sat. at 2; \$27.50-\$35. Gershwin Theatre, 51st West of B'dway (586-6510). 2 hr. 20 min. IRLS

**SUNDAY IN THE PARK WITH GEORGE**—Mandy Patinkin and Maryann Plunkett star in the Pulitzer Prize-winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte*, the story tells of an event in the life of Seurat and his mistress-model. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m., \$35-\$45. Booth Theater, 222 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. IRLS

## Off Broadway

**ABOUT ANNE**—Salome Jens's enactment of twenty-one Anne Sexton poems. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 9, Sun. at 3; \$12-\$14. Women's Interart Theatre, 549 West 52nd Street (246-1050).

**CURSE OF THE STARVING CLASS**—Kathy Bates, Eddie Jones, Bradley Whitford, Karen Tull, James Gleason, Jude Ciccolella, Stephen Bradbury, and Dan Brady in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; \$20-\$24. Promenade Theater, 2162 Broadway at 76th Street (580-1313).

**THE CUSTOM OF THE COUNTRY**—Adapted by Jane Stanton Hitchcock from the Edith Wharton novel; directed by Daniel Gerroll, play is set in New York and Europe at the turn of the century and focuses on social climbing, sexual conquest, and the pursuit of money. Featured in the cast are Valerie Mahaffey, Trey Wilson, Lenka Peterson, Nesbitt Blaisdell, Michael Countryman, Karen MacDonald, Jane Murray, David Rasche, John Vennema, and Carl Wallnau. Tues. thru Fri. at 8 p.m., Sat. at 6 and 9 p.m., Sun. at 3 and 7 p.m. \$15; 9/3 thru 11/3. Second Stage Theatre, 2162 Broadway at 76th Street (873-6103).

**DAMES AT SEA**—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; \$20-\$30. Lamb's Theatre, 130 West 44th Street (997-1780).

**THE FANTASTICKS**—A musical fable in its 26th year. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; \$20-\$24. Sullivan Street Theater, 181 Sullivan Street (674-3838). ●●

**FOOL FOR LOVE**—A man and a woman battle for power in a motel in Sam Shepard's play. Featured in the cast are Suzanne Hay, Justin Dias, Stephen Mendillo, and Page Johnson. Tues. thru Fri. and Sun. at 8 p.m.; Thurs. at 3 and 8, Sat. at 7:30 and 10 p.m.; \$22.50-\$24.50. Douglas Fairbanks Theater, 432 West 42nd Street (239-4321). ●●

**THE FOREIGNER**—Jack Gilpin is the new star of Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m.; Sat. at 7 and 10 p.m.; \$21-\$24.50. Astor Place Theatre, 434 Lafayette Street (254-4370).

**I'M NOT RAPPAPORT**—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; \$26.50-\$30. American Place Theater, 111 West 46th Street (869-4731).

**LITTLE SHOP OF HORRORS**—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ira Hawkins; with Eydie Alyson, Andrew Hill Newman, Fyrvush Finkel, Suzanne Douglas, and Louise Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m., \$27.50-\$35. Orpheum Theatre, 126 2nd Avenue (477-2477). ●●

**MAMMA I WANT TO SING**—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginson (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Thurs. at 8 p.m. (all seats for this perf. \$10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; \$15-\$20. Heckscher Theatre, Fifth Avenue at 104th Street (534-2804). ●●

**A MAP OF THE WORLD**—The New York Shakespeare Festival's latest play is written and directed by David (Plenty) Hare, and tells of difficulties and conflicts involved in the making of a film during a UNESCO conference in 1976 Bombay. Elizabeth



## THEATER

McGovern and Zeljko Ivanmek star with a cast of 28. From 9/17. Public Theatre, 425 Lafayette Street (598-7150).

**MAYOR**—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$27.50-\$30. Top of the Gate, 160 Bleecker Street (475-5120).

**ORPHANS**—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8, Sat. at 7 and 10, Sun. at 3 p.m., Wed. at 2; \$14-\$24. Westside Arts Upstairs Theatre, 407 West 43rd Street (541-8394).

**PARADISE**—An original musical about what happens to a typical family from Atlanta who become fugitives from justice and are shipwrecked on a seemingly idyllic island. Book and lyrics by George C. Wolfe, music by Robert Forrest, directed and choreographed by Theodore Pappas. Featured in the cast are Danielle Ferland, Tommy Hollis, Jerry Lanning, Janice Lynde, Charlene Woodard and Ben Wright. From 9/4. Playwrights Horizons Theater, 416 West 42nd Street (564-1235).

**PENN AND TELLER**—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues.-Fri. at 8, Sat. at 7 & 10; Wed. at 2, Sun. at 3; \$17.50-\$22.50. Westside Arts Theater, 407 West 43rd Street (541-8394).

**SHORT CHANGE**—Geoffrey Gordon's comedy which takes place in an off-campus flat shared by three young people; directed by Joshua Astrachan. With David Breitbarth, Lea Floden, and Josh Pais. From 9/4. Samuel Beckett Theatre, 412 West 42nd Street (594-2826).

**VAMPIRE LESBIANS OF SODOM**—Charles Busch's horror play, with *Sleeping Beauty* or *Coma*; directed by Kenneth Elliott; with Andy Halliday, Arnie Kolodner, and Meghan Robinson. Tues.-Thurs. at 8, Fri. & Sat. at 8, Sun. at 3 & 7; \$17.50-\$20. Provincetown Theater, 133 Macdougall Street (777-2571).

**WHAT'S A NICE COUNTRY LIKE YOU ... DOING IN A STATE LIKE THIS?**—Political revue by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman; with Missy Baldino, Jane Brucker, Robert Resnick, Steve Mulch, and Hugh Panaro. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$10-\$15. Actors Playhouse, 100 Seventh Avenue South (691-6226).

## Theater Companies

**AMERICAN THEATRE OF ACTORS**—*Romeo and Juliet*, directed by James Jennings; with Claudia Ruffini, Thor Fields, and Jane Culley. Wed.-Sat. at 8; \$6; thru 9/7. ATA Outdoor Theatre, 314 West 54th Street (581-3044).

**CHICAGO CITY LIMITS**—*Choice Cuts*, favorites from the past and some new topics. Wed. & Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; \$10-\$12.50. Chicago City Limits Theater, 351 E. 74th (772-8707).

**DOUBLE IMAGE REPERTORY**—John Patrick Shanley's *Savage in Limbo*, directed by Mark Linn-Baker, is set in a Bronx bar on a hot night. George F. Walker's *Filthy Rich*, directed by Max D. Mayer, is a gangster/gun moll/private eye opus. In repertory Tues. thru Sat. at 8 p.m., Wed. and Sun. at 3 p.m.; 9/16 thru 11/24. Phone for specifics. Double Image Theater, 304 West 47th Street (245-2489).

**FIRST AMENDMENT**—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; \$10. First Amendment Theater, 2 Bond Street (473-1472).

**FLEET THEATRE COMPANY**—*The Merchant of Venice*, directed by Rudy Caringi, who also plays Shylock, and co-starring Greta Turken. Wed.-Sun. at 8, thru 9/8; free. Rotunda, 79th Street and the Hudson River (567-5648).

**JEAN COCTEAU REPERTORY THEATRE**—Edward Radzinsky's *Lunin: Theatre of Death*, translated by Alma Law, is about man's quest to conquer isolation when in political imprisonment. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; \$12; from 9/6. Bowerie Lane Theatre, 330 Bowerie (677-0060).

**MANHATTAN ENSEMBLE**—Gorky's *26 Men and a Girl* is a portrait of men and women set on the eve of the Russian Revolution; directed by Raymond Marciniak; with a cast of thirteen. 9/4-6, 11-13 at 8 p.m., 9/7, 8, 14, and 15 at 7 and 10 p.m.; \$7. Image Theatre, 432 West 42nd Street, 5th floor (245-3903).

**MERIDIAN GAY THEATRE**—A revival of *If This Isn't Love*, written by Sidney Morris, tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Eric Gutierrez and Mitch Starr are the stars. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; \$10. Shandol Theatre, 137 West 22nd Street (279-4200).

**NEGRO ENSEMBLE COMPANY**—*Two Can Play*, Trevor Rhone's comedy about domestic turmoil and political troubles in Jamaica, directed by Clinton Turner Davis, has reopened for an extended run thru 9/29. Sullivan Walker and Hazel I. Medina have the starring roles. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; \$12-\$17. Theatre Four, 424 West 55th Street (246-8545).

**REPERTORIO ESPANOL**—Luisa Fernanda: *A 20th-Century Spanish Zarzuela*; *Puerto Rico: Encanto y Cancion*, a homage to the best, most popular composer of 19th and 20th centuries; *Cafe con Leche*, Gloria Gonzales's play about the Americanization of a Cuban family in New York, and *Colon, Cristobal: El Genoves Alucinado*, Jose Ignacio Cabrujas's comedy. Thru September. \$10 for plays and \$15 for musicals. Spanish language programs. Call theater for details. Gramercy Arts, 138 East 27th Street (889-2850).

**RIDICULOUS THEATRICAL COMPANY**—The return engagement of Charles Ludlam's *The Mystery of Irma Vep*, a penny dreadful, starring Ludlam and Everett Quinton. Fri., Sat., and Sun. at 8 p.m. during September; \$20. Ridiculous Theatrical Company, One Sheridan Square (691-2271).

**THEATER FOR THE NEW CITY**—*Green Card Blues* by Orlando Doyle; *Fabiola* by Eduardo Machado, directed by James Hammerstein; and *The Tail of the Tiger* by Ralph Pezzullo. Thru. thru Sun. at 8 p.m.; \$4. Theater for the New City, 162 Second Avenue (254-1109).

**13TH STREET THEATER**—Israel Horowitz's *Line*, in repertory with Steven Bellwood's *Dark Horses* and Alan Magill's *A Neurotic's Guide to Manhattan*. Thru October; \$6. Call theater for specifics. 13th Street Theater, 50 West 13th Street (675-6677).

**WEST SIDE REPERTORY**—A revival of George Bernard Shaw's *Candida*, a romantic comedy revolving about an eternal triangle; directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; \$7; thru 9/21. West Side Repertory Theater, 252 West 81st Street (666-3521).

## Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

**DIARY OF A MADMAN**—Adaptation of the Gogol classic; directed by Gene Frankel. Fri. thru Sun.; \$7; 9/6 thru 30. Gene Frankel Theatre, 36 West 62nd Street (581-2775).

**GOODNIGHT MS. CALABASH WHEREVER YOU ARE**—Beck Lee's play, examining the seamier side of corporate America, tells of a disruptive black cleaning woman and a somnambulant chairman of the board. Featured in the cast are Pauline Meyers, Hewitt Brooks, and Stephanie Menuez. Wed. thru Sat. at 8 p.m.; thru 9/7; \$8. Newfoundland Theatre, 6 West 18th Street (279-4200).

**INTERNAL COMBUSTION**—Richard Caliban's comedy with tragic relief. Fri. thru Sun. at 8 p.m.; \$6; 9/6 thru 22. Cucaracha at Nameless Theatre, 125 West 22nd Street (242-5598).

**LAST OF THE REALLY GREAT RADIO JAZZ SHOWS**—John Thomas Cooper's play about a disc jockey's last broadcast to his few remaining fans. Curtain raiser, Cooper's *Sermonette* is a monologue about a minister with a bible in one hand and a gun in the other. Featured in the cast are Diane Gallagher, John T. Cooper (who also wrote the double bill), and Rich Samuelson (who also directed both). 9/6 and 7 at 8 p.m.; \$5. Atlantic Gallery, 164 Mercer Street (718-858-1408).

**MURDER AT THE VICARAGE**—Adapted by Mole Charles and Barbara Toy from Agatha Christie's mystery-thriller, and directed by John Raymond. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; \$8; thru 9/22. Apple Corps Theatre, 336 West 20th Street (929-2955).

### NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6 p.m., Mon., Wed., and Fri.; 10:30-4:30, Tues. & Thurs. *New York Magazine* will be happy to advise you.

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## Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

### SOLOS

#### Madison Avenue and Vicinity

- ERICH BUCHHOLZ**—Wood reliefs, paintings and drawings by this German Constructivist, thru 10/12. Prakash, 19 E. 71st (737-6066).
- GRAHAM CAMPBELL**—Abstract paintings on paper, 9/6-28. CDS, 13 E. 75th (772-9555).
- NIKI DE SAINT PHALLE**—Recent sculptures based on her studies of the Tarot, thru 10/5. Gimpel Weitzenhoffer, 1040 Madison (628-1897).
- PETER GRIEVE**—Narrative mixed-media constructions that depict amusing encounters between man and object, animal and nature, nature and man, 9/10-28. Kourou, 831 Madison (879-5454).
- STEPHANUS HEIDACKER**—Large-scale paintings, usually depicting a solitary figure against a barren landscape, 9/5-10/5. Schlesinger-Boisante, 822 Madison (734-3600).
- MICHAEL HEIZER**—Paintings, sculpture, drawings and photographs, thru 9/14. Fourcade, 36 E. 75th (535-3980).
- JUSTEN LADDA**—Word paintings in a series entitled, "The Triumph of Language," 9/5-10/12. Willard, 29 E. 72nd (744-2925).
- DOUG MAGUIRE**—Symbolic landscape paintings, 9/7-10/2. Perlow, 980 Madison (734-7795).
- ANNE POOR**—Landscape paintings of Rockland County, Maine, and the Caribbean island, Anguilla, 9/4-10/5. Graham Modern, 1014 Madison (535-7767).
- FAIRFIELD PORTER**—Paintings, drawings, pastels and watercolors, 9/5-28. Hirschl & Adler Modern, 851 Madison (744-6700).
- DIETER ROTH**—Major prints by this Swiss artist, thru 9/28. Kren, 22 E. 65th (861-9933).
- ALBERT STRAUSMAN**—Wood-and-metal sculptures that resemble clocks, thru 9/7. Marymount Manhattan College, 221 E. 71st (472-3800).
- GARY WRIGHT**—"Mind Maps" in watercolors and colored inks, 9/5-28. Urdang, 23 E. 74th (288-7004).
- VLADIMIR ZAKRZEWSKI**—Paintings that are a balance between constructivism and expressionism, 9/9-10/5. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

#### 57th Street Area

- RICHARD DIEBENKORN**—Etchings and drypoints, 9/10-10/12. Heesy, 50 W. 57th (245-1420).
- JAN HAFSTROM**—Abstract paintings with recognizable objects, such as ladders and furniture, placed onto the canvas, thru 9/30. Tilton, 24 W. 57th (247-7486).
- KIM HARDIMAN**—Mixed-media paintings and works on rice paper, 9/10-28. Viridian, 52 W. 57th (245-2882).
- IAN HORNAK/DAVID GRAHAM**—Lush landscape paintings on canvas and panel/Color photographs, 9/7-10/2. Armstrong, 50 W. 57th (582-8581).
- KYOHEI INUKAI**—Woodcuts, etchings and silk-screens of cats in various poses, thru 10/23. Suzuki, 38 E. 57th (752-1853).
- OLIVER JOHNSON**—Paintings, pastels, and drawings of cats, thru 9/15. Felicie, 141 E. 56th (752-7567).
- THOMAS LANIGAN-SCHMIDT**—Wall-hanging, mixed-media pieces in a series called "Venetian Glass," 9/5-28. Solomon, 724 Fifth (757-7777).
- MORRIS LOUIS**—Major paintings by this Washington Color School artist, known for his "veils" of color, stained canvases, 9/5-28. Emmerich, 41 E. 57th (752-0124).

- HEINRICH NICOLAUS/PHILIP TSIARAS**—Figurative, neo-expressionistic works on paper, collaborated on by both artists in New York and Florence, 9/10-10/5. Geller/Pall/Saper, 50 W. 57th (581-2724).
- FRED SANDBACK**—Recent sculpture, 9/10-28. Goodman, 24 W. 57th (977-7160).
- BERNARD TSCHUMI**—Over sixty drawings for the Parc De La Villette in Paris, 9/6-28. Protetch, 37 W. 57th (838-2340).
- CLIFFORD WRIGHT/RICK HORTON/JOAN STOLZ**—Romantic paintings by all three, in a show curated by John Bernard Myers, 9/10-10/2. Fischbach, 24 W. 57th (759-2345).
- MICHAEL ZWACK**—Paintings and sculpture, 9/5-28. Borgenicht, 724 Fifth (247-2111).

#### East Village

- DAN BLEIER**—Sculptures and wall pieces made of concrete, with colored glass chips embedded in them, 9/6-29. Salvador, 216 E. 10th (228-3165).
- CLAUDIA DEMONTE/MIKE HOWARD**—Paintings depicting this artist's recent travels in Europe and Asia/100 oil paintings, all 10" x 14." 9/5-29. Gracie Mansion, 167 Ave. A (477-7331).
- DON FREEMAN**—78 canvases with classical Madonna and child images printed on them, 9/5-29. Stokker Stikker, 507 E. 6th (614-0148).
- CHARLES HEWITT**—Paintings and assemblages, 9/5-29. M-13, 440 E. 9th (508-9016).
- JANE IRISH**—Paintings of monumental buildings against barren landscapes, 9/5-29. Sharpe, 175 Ave. B (777-4622).
- JED JACKSON**—Figurative paintings in lurid colors, thru 9/29. P.P.O.W., 216 E. 10th (477-4084).
- ANNE JEPSEN**—Large and small-scale Xerox/painting collages of cars, thru 9/28. Puchong, 36a Third Ave. (982-1811).
- KEVIN LARMON**—Paintings of bowls of fruit in different styles, such as Northern European, American Modernist, Photo-Realist, thru 9/28. Nature Morte, 204 E. 10th (420-9544).
- AIMEE RANKIN**—A series of assemblages in boxes, entitled "History and Desire," 9/6-10/6. Postmasters, 66 Ave. A (477-5630).
- CYNTHIA BETH RUBIN**—Paintings that transform natural images into a geometric structure of repetition, plus computer works, 9/8-10/13. Tawil, 112 E. 7th (477-0861).
- LYNNE STONE**—Narrative paintings and hand-colored prints, 9/5-29. Area X, 200 E. 10th (477-1177).
- DAN WITZ**—New paintings, 9/7-29. Semaphore East, 157 Ave. B (475-2130).

#### SoHo and TriBeCa

- NOLDE BANZIGER**—Recent paintings, thru 9/18. Littlejohn-Smith, 133 Greene (420-6090).
- HENDRICK BRANDTSEN/MIKEL DUNHAM**—Still-life paintings by a Dutch artist/Box constructions with interiors like stage sets, in a series called "Abandoned Hotel," 9/7-10/1. Milliken, 98 Prince (966-7800).
- R. WINSLOW BRONSON**—Three-dimensional collages made of found objects, 9/7-26. Eno, 164 Mercer (226-5342).
- JAMES LEE BYARS**—Three recent sculptural pieces installed in a golden environment, thru 9/28. Boone, 417 W. Broadway (431-1818).
- FREDERICK CHILDS**—Narrative paintings that take a look at what lies beneath man's sense of order, by chronicling the exploits of a particular character, 9/7-10/5. Brown, 100 Greene (219-1060).
- FUJII CHUICHI**—Large-scale carved wood sculptures that look like bending trees, 9/7-10/26. Carpenter + Hochman, 420 W. Broadway (219-0110).
- ROBERT DONLEY**—Paintings of New York City with caricatures of city people in them, 9/10-10/8. Knowlton, 153 Mercer (431-8808).
- DOUGLAS FLORIAN**—Abstract paintings, 9/4-28. 22 Wooster (431-6445).

- MARYCLARE GALVIN**—Sculptures made of cast iron architectural remnants combined with steel, 9/5-10/3. Neo Persona, 51 Hudson (406-9835).
- MOIRA MARTI GEOFFRION**—Sculptures of branch forms, in wood and bronze, 9/8-28. 14 Sculptors, 164 Mercer (966-5790).
- PAUL GLORIOSO**—Portraits assembled from found objects, old photographs and tin types, thru 9/22. Noho, 168 Mercer (219-2210).
- DAVID R. HUCHTHAUSEN/STEVEN DE VRIES**—Glass sculpture by both, 9/7-29. Heller, 71 Greene (966-5948).
- RONNIE LANDFIELD**—Paintings on paper, 9/7-28. Meisel, 141 Prince (677-1340).
- GEORGIA MARSH**—Romantic landscape paintings of upper New York State and the New England countryside, 9/10-10/5. Stoler, 13 White (966-5090).
- SABINA OTT/RON NAGLE**—Expressionistic paintings with offbeat colors/Recent ceramic sculptures, 9/7-28. Cowles, 420 W. Broadway (925-3500).
- TOM OTTERNESS**—Whimsical cast bronze sculptures of robots, snakes, plus a fountain and a plaster ceiling frieze, 9/7-10/5. Alexander, 59 Wooster (925-4338).
- KJELL PAHR-IVERSON**—Recent abstract paintings by a Norwegian artist, 9/10-10/5. Stoler, 13 White (966-5090).
- BEATRICE RIESE/MARTIN SCHREIBER**—Oil paintings and gouaches inspired by the Baroque period/Paintings celebrating Halley's Comet, 9/10-29. Pleiades, 164 Mercer (226-9093).
- PEARL ROSEN**—Still-life and figure paintings with dramatic light, 9/6-25. First Street, 386 W. Broadway (226-9011).
- REBECCA WELZ**—Wall-hanging constructions of sanded and folded plexiglas, wood, screen and paint, 9/10-10/1. Steinbaum, 132 Greene (431-4224).
- GERALD WOLFE**—A window installation that takes an ironic look at excessive advertising in America, 9/9-28. Artist's Window at Chicago Books, 144 Franklin.

#### Other

- ALEXANDER ARCHIPENKO**—Drawings, reliefs, constructions and polychrome reliefs, thru 10/27. Bard College, Annandale-on-Hudson, N.Y. (914-758-6822).
- ILYA BOLOTOWSKY**—Biomorphic paintings from the '30s, including the reconstruction of his WPA Williamsburg Mural, thru 9/15. Fine Arts Center, SUNY, Stony Brook, N.Y. (516-246-6846).
- RIMER CARDILLO**—Prints, monotypes and other works on paper depicting ritual boxes, thru 10/16. Consulate General of Uruguay, 747 Third Ave. (753-8191).
- GOOLCHER**—Twenty paintings by an Indian artist, 9/9-30. Robinson, 36 W. 15th (206-8010).
- TADASHI KAWAMATA**—A three-dimensional architectural environment constructed from scraps of wood found in and around New York City, thru 9/8. P.S. 1, 46-01 21st St., L.I.C. (718-784-2084).
- ROBERT QUIJADA**—Painted and textured constructions, thru 9/30. St. Peter's Church, 54th and Lexington (935-2200).
- NANCY SCOTT**—White relief sculptures made of paper, thru 9/23. St. Peter's Church, 619 Lexington (935-2200).

#### GROUP SHOWS

##### Madison Avenue and Vicinity

- BERNARD**—33 E. 74th (988-2050). Works by Csernus, Dine, Dubuffet, Downes, Ipousteguy, Kuper, Miro, Picasso, Szafran, others; thru 10/12.
- CHILDS**—956 Madison (772-6606). Watercolors and other works on paper celebrating the summer, by Lewis, Luce, Meissner, Simon, Woodbury; thru 9/7.
- FORUM**—1018 Madison (772-7666). Sculpture and drawings by Gross, Nadleman, Nivola, Maldarelli, Robus, Storrs; 9/7-10/12.



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## ART

**HAIME**—1000 Madison (772-7760). Works by Dunoyer, Larraz, Llona, Miller, Mutal, Sutil, Tacla, Vari, 9/11-28.

**MARBELLA**—28 E. 72nd (288-7809). Paintings of nature from the 19th and early 20th centuries, by Bierstadt, Cropsey, Hallowell, Marsh, Sloan, others; thru 10/5.

**SOLOMON**—959 Madison (737-8200). Paintings and sculpture by Calder, Frankenthaler, Lichtenstein, Moore, others; thru 10/31.

**SPANIERMAN**—50 E. 78th (879-7085). Paintings about summer, by Bierstadt, Chase, Hassam, Metcalf, Sharp, Williamson, others; thru 9/30.

**STONE**—48 E. 86th (988-6870). Works viewed by the gallery over the past ten months; 9/7-30.

**WEINTRAUB**—992 Madison (879-1195). Works by Archipenko, Arp, Calder, Dubuffet, Erdman, Marini, Moore; thru 9/30.

### 57th Street Area

**ASSOCIATED AMERICAN ARTISTS**—20 W. 57th (399-5510). Etchings, woodcuts, and lithographs of buildings by Hopper, Inukai, Sloan, Soyer, Whistler, others; thru 9/6.

**DE NAGY/FRENCH/OSCARSSON HOOD**—41 W. 57th. Works by thirty abstract artists in a show entitled "Abstract/Issues," 9/6-28.

**DEUTSCH**—20 W. 57th (765-4722). Works by Criss, Ernst, Frelinghuysen, Lewandowski, Nordfeldt, others; 9/7-28... American 20th-century works, by Avery, Baziotis, Dove, Graves, Hartley, Henri, Marsh, others; works by Aptekar, Daniel, Kelley, Mayer, Schultz; thru 9/30.

**FITCH-FEBVREL**—5 E. 57th (688-8522). Works on paper by Helleu, LeGrand, Riviere; prints by Bresdin, Desmazières, Escher, Norman, Redon; thru 9/28.

**GALLERY 84**—30 W. 57th (581-6000). Paintings by Catoggio, Platt, Stone; thru 9/14.

**LUHRING, AUGUSTINE & HODES**—41 E. 57th (752-3366). Sculpture by Galiduan, Kessler, Koons, Mucha, Otterson, Puett, Schutte, Survival Research Laboratories, TODT, Victoria; 9/9-10/5.

**ROSENBERG**—20 W. 57th (757-2700). Paintings, drawings, sculpture, prints and tapestries by Calder, Chagall, Dali, Marini, Matta, Miro, others; thru 9/14.

**ST. ETIENNE**—24 W. 57th (245-6734). European and American landscapes by Corinth, Gerstl, van Gogh, Klimt, Mihaesco, Moses, others; thru 9/13.

**SAMUELS**—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th-18th centuries; thru 9/28.

**WUNDERLICH**—41 E. 57th (838-2555). Paintings and bronzes of the American West by Bierstadt, Borein, Farny, Moran, Remington, Russell, Seltzer, Sharp; thru 9/7.

### East Village

**AVENUE B**—167 Ave. (473-4600). "Forehepeiz"—a preview of works by artists who will show here during the 1985-86 season, 9/5-29.

**PICTOGRAM**—443 E. 9th (865-5476). Works by Glover, Lederer, Naimo, Oji, Wye, in a show entitled, "Modern Mythology"; 9/5-29.

### SoHo and TriBeCa

**ADLER**—578 Broadway (925-3336). Works by gallery artists; thru 9/28.

**ALTERNATIVE MUSEUM**—17 White (226-2158). "Collaborations"—works in different media by over 150 artists from around the world; 9/10-21.

**BROMM**—90 W. Broadway (732-6196). "City Streets," with works by Castoro, Kostabi, Prol, Scarpulla, Wodzko, others; thru 9/28.

**HENOCH**—80 Wooster (966-0303). Works by Evans, Greene, Feuerman, Gray, Loomis, Rebol, Sprung, others; thru 9/27.

**HOFFMAN**—429 W. Broadway (966-6676). Recent work by gallery artists; 9/7-10/2... Works by gallery artists, including Brady, Buchwald, Eddy, Ferrer, Nicastri, Sullivan, others; thru 9/5.

**INGBER**—415 W. Broadway (674-0101). Works on paper by Bluhm, Boxer, DeKooning, Hoffman, Motherwell, others; 9/10-10/5.

**MUNROE**—415 W. Broadway (226-0040). Paintings, sculpture and drawings by gallery artists; 9/5-28.

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**MUSSAVI**—623 Broadway (505-2297). Works by Bouzard-Hui, Brennan, Gaughran, Genecin, Grondahl, others; 9/6-28.

**NICHOLS**—83 Grand (226-1243). Strother/Elwood prints by Atkinson, Applebrook, Beuys, Burson, Grey, King, Komar & Melamid, Moriarty; thru 10/5.

**SEGAL**—568 Broadway (431-0010). Paintings of the American West, by Audubon, Bodmer, Catlin, Miller; thru 9/16.

**THORP**—103 Prince (431-6880). Works by Altoon, Gornick, R. L. Kaplan, Michaux, Santore, others; 9/7-28.

#### Other

**CITY GALLERY**—2 Columbus Circle (873-9640). Works by Filipino artists; thru 9/13.

**FEDERAL HALL**—26 Wall. Works by artists in the U.S. Coast Guard; thru 9/6.

**JAMAICA ARTS CENTER**—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). "Designed, But Not Realized," with works by Flanagan, Mauren, Mitchell, Pindell; thru 10/12; mixed-media works by artists of the Henry Street Settlement, including Burton, Caldwell, Gutierrez, Shatz, others; thru 9/7.

**PRATT MANHATTAN CENTER**—160 Lexington (718-836-3517). "Illuminating Color"—painters and photographers who use color in different ways, including Arakawa, Garett, Kushner, Murray, Pashke, Pfaff, Samaras, Shore, Sternfeld, others; 9/7-10/5.

**RYAN**—452 Columbus (799-2304). British color linoleum block prints by Andrews, Greengrass, Flight, Lawrence, Mayo, Tschudi, others; thru 9/26.

**10 ON 8**—Eighth Ave. at 53rd. Nine artists of "Group Scud," thru 9/14.

**VERED**—70A Park Place, East Hampton, N.Y. (516-324-3303). Works by Brooks, Close, de Kooning, Flavin, Hokanson, others; thru 9/12.

**WAVE HILL**—675 W. 252nd, Bronx (549-3200). "The Lotus are Blooming"—contemporary Chinese paintings; thru 9/18.

## Photography

**ROBERT ADAMS**—A series of photographs entitled, "Summer Nights," 9/10-10/12. Burden, 20 E. 23rd (475-8790).

**TOM BRAZIL**—Photographs of the Dance Theater Workshop's 1984/85 season, thru 9/9. Bessie Schonberg Theater, 219 W. 19th (691-6500).

**TEDDY EISENBERG**—Underwater photographs, thru 9/10. Gordin, 4 Morton (242-6209).

**55 MERCER** (226-8513). Works by nine photographers; thru 9/21.

**I.C.P.**—1130 Fifth (860-1777). Pioneers of Soviet Photography: 1917-1941; Soviet Photography of World War II: 1941-1945; thru 9/8.

**GAIL LEVIN**—Color photographs of locations painted by Edward Hopper, 9/10-28. Kennedy, 40 W. 57th (541-9600).

**LIGHT**—724 Fifth (582-6552). Photographs, works on paper and sculpture by Biell, Crile, Gibson, Groover, Hewitt, Malanga, Samaras, others; thru 9/20.

**ROBERT MAPPLETHORPE**—Male nudes, orchids, and photo-illustrations for Rimbaud's "A Season in Hell," in various photographic states, such as silver print, platinum print, Polaroid, 9/10-28. Gladstone, 152 Wooster (505-8690).

**HELEN MARCUS**—Photographic portraits; thru 9/30. Overseas Press Club, 52 E. 41st (679-9650).

**MUNICIPAL ART SOCIETY**—457 Madison (935-3960). Photographs from the Bettman Archives that illustrate the tradition of celebration, entertainment and vitality in the Times Square area; thru 9/11.

**PEPITA NOBLE**—Color photographs documenting ancient ceremonial and religious rituals in India's southwest state of Kerala, thru 9/28. Nikon House, 620 Fifth (586-3907).

**SANDER**—51 Greene (219-2200). European photography of the '50s, with works by Brodthaus, Chagseimer, Lazi, Schneiders, others; 9/5-28.

**SCHOELKOPF**—50 W. 57th (765-3540). Photographs of the American West by Curtis, Hayden, Hillers, Jackson, Kolb, Muybridge, others; 9/7-10/2.

**SUE UNTERBERG/GAY BLOCK**—Photographs exploring familial relationships by both, thru 10/5.

## Performance

**CREATIVE TIME'S ART ON THE BEACH**—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). 9/4 and 9/8 at 6:30: Fred Wilson, Yoshiko Chuma, Lenny Pickett; 9/7 at 6:30: Jerry Barr, David Hammons, Windell Hearn, Angela Valerio, Sun Ra and the Solar Arkestra. Sneakers and blankets are advised. \$6.

**DTW'S BESSIE SCHONBERG THEATER**—219 W. 19th (924-0077). 9/5-7 at 8, 9/8 at 3: Pat Graney's "Children's Museum," in collaboration with Beliz Brother. \$7.

**FRANKLIN FURNACE**—112 Franklin (925-4671). 9/5 at 8:30: Belina presents "Limits of the Heart." \$5.

**PERFORMANCE SPACE 122**—150 First Ave. (477-5288). 9/4-8 at 9: A festival of works by six choreographers: Mark Anderson, Mark Dendy, Kinematic, Ralph Lemon, Barbara Mahler, Nina Martin. \$6.

## Museums

**AMERICAN MUSEUM OF NATURAL HISTORY**, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.—Sat. 10-9. Contribution \$3; children \$1.50. (Free Fri.—Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples... Collector's Choice: Sea Shells of Nathan L. Halpern; thru Summer... The Art of Cameroon; thru 10/15.

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Tues.—Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Tibet: Images from the Remote Himalayas; thru 9/8.

**BRONX MUSEUM OF THE ARTS**—1040 Grand Concourse at 165th St. (681-6000). Sat.—Thurs. 10-4:30, Sun. 11-4:30. \$1.50, students and seniors \$1... Emerging Expressions: The Artist and the Computer; thru 9/22... The Bronx: A Celebration; thru '86... Miriam Cruz: Painting Constructions; thru 9/5... Cari Rosmarin: Recent Works; thru 9/5... Anxious Interiors; thru 10/27.

**BROOKLYN MUSEUM**—200 Eastern Pkwy. (718-638-5000). Mon., Wed.—Fri. 10-5, Sat. 11-6, Sun. 1-6. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood... Celebration of Newly Installed Period Rooms... Park Slope Artists; thru 9/9... Mingei: Japanese Folk Art from the Brooklyn Museum Collection; thru 9/30.

**THE CENTER FOR AFRICAN ART**, 54 E. 68th St. (861-1200). Tues.—Fri. 10-5, Sat. 11-5, Sun. 12-5. \$2.50, seniors and students \$1.50. Sets, Series and Ensembles in African Art; thru 10/20.

**COOPER-HEWITT MUSEUM**, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.—Sat. 10-5, Sun. 12-5. \$2; seniors and students \$1, free Tues. after 5... Wine: Celebration and Ceremony; thru 10/13... Rare Illustrated Design Books; thru 10/6.

**DOG MUSEUM**—51 Madison Ave., at 27th St. (696-8350). Tues.—Sat. 10-5, Wed. 10-7. \$2 donation. Geraldine Rockefeller Dodge: The Life and the Legacy; 9/10-2/14.

**EVERSON MUSEUM OF ART**—401 Harrison St., Syracuse, N.Y. (315-474-6064). Sun., Tues.—Fri. noon-5, Sat. 10-5. Frederick Gardner: Retrospective; thru 9/8... Selections: European Art in Syracuse Collections; thru 9/8.

**FRAUNCES TAVERN MUSEUM**—54 Pearl St. at Broad St. (425-1778). Mon.—Fri. 10-4. Free. A city landmark, period rooms, Washingtonia, etc... A Pageant of American Independence: The Watercolors and Drawings of Harry A. Ogden; thru 10/11.

**FRICK COLLECTION**, 1 E. 70th St. (288-0700). Tues.—Sat. 10-6; \$1, students and seniors 50¢. Sun. 1-6; \$2. Children under 10 not admitted.

**GUGGENHEIM MUSEUM**, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.—Sun. 11-5. \$3, students and seniors \$1.75. (Free Tues. 5-8). Modern Masters... Collection Gallery: Recent Acquisitions; thru 9/15... Alfred Jensen: 50 paintings and 20 works on paper; 9/10-11/3... New Horizons in American Art: 1985 Exxon National Exhibition; 9/13-11/3.

**GUILD HALL MUSEUM**, Main St., East Hampton. (516-324-0806). Mon.—Fri. 10-5, Sat.—Sun. 1-5. Free. Jimmy Ernst: A Survey, works created between the years of 1942-1983; thru 9/15.

**THE HUDSON RIVER MUSEUM**—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-4963-4550). Wed.—Fri. 10-5:30, Thurs. till 9, Sat.—Sun. noon-7. Domestic Rituals: Photography of Mary Frey; thru 10/21... Calder Creatures Great and Small; thru 9/15... Marcia Dalby: Sculpture; thru 9/22... Wish You Were Here: Postcards from the Collection; thru 10/13.

**INTREPID SEA-AIR-SPACE MUSEUM**—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.—Sun. 10-5 (last admission 4). \$4.75, children \$2.50, seniors \$4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes... A full-size replica of World War I S.E.5 fighter plane.

**JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8. Closed Fri.—Sat., major Jewish holidays. \$3, seniors and students \$1.75... The Jewish Patrons of Venice—Part I; thru 9/29... Personal Visions: The Batkin Collection of Israeli Art; The Furman Collection of Jewish Ceremonial Art; The Schulman Collection of 20th-Century American Art; thru 10/6... The Holocaust by George Segal with Photographs by Ira Nowinski; thru 9/22.

**METROPOLITAN MUSEUM OF ART**, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.—Sun. 9:30-5:15. Suggested contribution \$4.50; children and seniors \$2.25... Greek and Roman Treasury... Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D... New Galleries for Ancient Near Eastern Art... The Camera and the Photograph: Images in Light; thru 1/5... Revivals and Explorations: Decorative Arts in England and France, 1850-1900; thru 9/8... Keynotes: Two Centuries of Piano Design; thru 11/29... Renaissance Revival Sitting Room, Meriden, Conn. (1868-70)... Taino Art of the Dominican Republic; thru 10/13... The Engravings of Giorgio Ghisi (1520-1582); thru 10/3... Karl Bodmer's America: Watercolors and Drawings; thru 10/6... American Stoneware: Selections from the Collection of Arthur and Esther Goldberg; thru 9/8... Marie Zimmermann: Art and Craft in Metal; thru 9/8... The Iron-Wire Line: The Art of Chinese Figure Painting; thru 12/29... Indian Art of India from 1300-1900; 9/14-1/5... The Amasis Painter and His World: Vase Painting in Sixth Century B.C. Athens; 9/14-10/17. The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008). Tues.—Sat. 10:30-5, Sun. 1-5. \$3 suggested donation... Drawings from the Collection of Mr. and Mrs. Eugene Victor Thaw; thru 11/10... Jerome Kern: Composer and Collector; thru 11/17... Vincenzo Bellini (1801-1835); thru 10/6... English Illuminated Manuscripts from the Eighth to the Sixteenth Century; 9/10-11/10.

**EL MUSEO DEL BARRIO**—1230 Fifth Ave., (831-7272). Tues.—Fri. 10:30-4:30, Sat.—Sun. 11-4.

**MUSEUM OF AMERICAN FOLK ART**—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.—Sun. 10:30-5:30. \$2; seniors and students \$1; free Tues. eve. American Naive Paintings from the National Gallery of Art; 9/10-12/1.

**MUSEUM OF THE AMERICAN INDIAN**, Broadway and 155th St. (283-2420). Tues.—Sat. 10-5; Sun. 1-5. \$2; seniors and students \$1. Art and artifacts from North and South America, ancient to modern... Lady from Anadarko; thru 12/29.

**MUSEUM OF BROADCASTING**—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.—Sat. 12-5. \$3; \$2 students; \$1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily... Discovery: Rare Honeymooners; thru 9/26... Highlights from the Collection: Music and Comedy; thru 9/26.

**MUSEUM OF HOLOGRAPHY**—11 Mercer St. (925-0526). Wed.—Sun. 12-6. \$3; children and seniors \$1.75. In Perspective, permanent exhibition on the history and development of holography... Light Years... Setsuko Ishii: New Experiences in Perception; thru 9/15.

**MUSEUM OF MODERN ART**, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. \$4.50; students \$3; seniors \$2. (Thurs. 5-9 pay as you wish). New West Wing... Kurt Schwitters; thru 10/1... New Photography; thru 12/3.

**MUSEUM OF THE CITY OF NEW YORK**, Fifth Ave. at 103rd St. (534-1672). Tues.—Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... Fine Figure of a Woman; thru 9/15... Broadway's Best: Tony Award Designs 1973-1983; thru 9/15... Collecting New York; thru 9/8.



**NASSAU COUNTY MUSEUM OF FINE ART**—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.—Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free.

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.—Sun. 12-5. (Free Tues. 5-8). \$2.50, seniors and students \$2. Selections from the Permanent Collection; thru 2/9...Edward Lear 1812-1888; 9/10-11/3.

**NEWARK MUSEUM**—49 Washington St., Newark, N.J. (201-733-6600). Tues.—Sun. noon-5. Free. Treasures from the Collection; thru 11/17...American Impressionism; thru 11/17...Twentieth-Century Afro-American Artists: Selections from the Collection of the Newark Museum; thru 10/14...Tokens, Currency, Medals and Badges: Newark's Financial History and Medals Industry; thru 12/1...Navajo Textiles: A Century of Change; thru Sept. '86.

**NEW-YORK HISTORICAL SOCIETY**—Central Park West at 77th St. (873-3400). Tues.—Fri. 11-5, Sat. 10-5, Sun. 1-5, \$2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Firefighting on Parade: 1700-1865... Audubon's Birds of North America: The Original Watercolors; thru 9/14... The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5... Chicago and New York: Architectural Interactions; thru 10/26... To The Public: New York in Broadside; 9/6-11/24... The Statue of Liberty Centennial Celebration; 9/14-3/16.

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9... Landmarks in English Literature; thru 12/31. Lincoln Center. Made in America: Modern Dance Then and Now; thru 9/14.

**QUEENS MUSEUM**, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10-5; Wed. 10-8; Sat.—Sun. 1-6. Contribution suggested. Ponce de Leon: In Search of the Fountain of Youth—paintings by Joe Zucker; thru 9/22... Material Pleasures: Furniture for a Postmodern Age; thru 10/20... The Wool Print: Architect-Designed Fabrics for Chairs; thru 10/20... KN Thurlbeck: Paintings; thru 10/6.

**STUDIO MUSEUM IN HARLEM**—144 W. 125th St. (864-4500). Wed.—Fri. 10-5, Sat.—Sun. 1-6. \$1.50; children 50¢. The Fine Art of Collection I; thru 10/6... Recent Acquisitions and Notables from the Permanent Collection; thru 10/6.

**UKRAINIAN MUSEUM**—203 Second Ave. (228-0110). Wed.—Sun. 1-5. \$1, students and seniors 50¢. Ukrainian Folk Costumes... To Preserve a Heritage: The Story of the Ukrainian Immigration in the United States.

**WHITNEY MUSEUM**, Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.—Sat. 11-5, Sun. 12-6. \$3, seniors \$1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Drawing Acquisitions: 1981-1985; thru 9/22... Michael Graves: Proposed Expansion of the Whitney Museum of American Art: Models, drawings, and plans; thru Nov... High Styles: Twentieth-Century American Design; 9/19-2/16. Whitney Museum at Philip Morris, 42nd at Park (878-2550). Art for the Masses 1911-1917, A Radical Magazine and Its Graphics; thru 10/3.

## Auctions

**CHRISTIE'S**—502 Park Ave., at 59th St. (546-1000). 9/10 at 10: Fine Jewels. On view from 9/6. East, 219 E. 67th St. (606-0400). 9/4 at 10: Furniture, Paintings, and Decorative Objects. On view from 8/29. 9/10 at 10: Furniture, Paintings, Decorative Objects and Oriental Works of Art. On view from 9/6.

**DOYLE**—175 E. 87th St. (427-2730). Next sale 9/11, 12 at 10: By Order of the Provident Loan Society: Jewelry, Watches, Silver, Numismatics and Philatelics. On view from 9/6. 9/13 at 10: Fine English and Continental Furniture, Paintings, and Decorations. On view from 9/6.

**PHILLIPS**—406 E. 79th St., (570-4830). 9/11 at 1: Antique and Modern Jewelry. On view from 9/7. 9/14 at 10:30: Collectibles and Lead Soldiers, including Disney Celluloids and The Rubin Collection of Aeronautica. On view from 9/7.

**SOTHEBY'S**—York Ave., at 72nd St. (606-7000). 9/10 at 9:30 & 2: Sotheby's Arcade Auction: Decorations, Furniture, and Rugs. On view from 9/5.

**SWANN**—104 E. 25th St., (254-4710). 9/5 at 11 & 2: The Book Arts: Property of the Estate of Lee D. Witkin. On view from 9/3.

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# MUSIC & DANCE

## MUSIC & DANCE DIRECTORY

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Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (362-6000), New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100)

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## Concerts

### Bryant Park Ticket Booth

**HALF-PRICE TICKETS**, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon-2 and 3-7; Wed. and Sat., 11 a.m.-2 and 3-7; Sun., noon-6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

### Wednesday, September 4

**ZAIDEE PARKINSON**, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

**SWING STREET**, eight-piece big band. Citicorp Market, 53rd St. and Lexington Ave., at 5. Free.

**MARK MORGANELLI DUO**—Jazz on the Patio. St. Bartholomew's Church, Park Ave. and 50th St., at noon. Free.

**DUNCAN STEARNS**, pianist. Lincoln Center Library at 4. Free.

**STATEN ISLAND BAND**—Music for concert band. World Trade Center Plaza at 12:15. Free.

**PRO ARTE ORCHESTRA**—Classical music. CUNY mall, 42nd St. west of Fifth Ave., at 12:15. Free.

**THE JAZZMEN**—Donnell Library Center, 20 W. 53rd St., at 4. Free.

**GEORGE SMITH**—Jazz. George Washington Bridge bus station, 178th St. and Broadway, at 4:30. Free.

### Thursday, September 5

**FRANK SINATRA IN CONCERT**—Carnegie Hall at 8, through 9/14 (no performance 9/9). The engagement is sold out.

**LUTHER VANDROSS**—"The Night I Fell in Love" tour. Radio City Music Hall at 7:30. \$20, \$25.

**SANDOR BALINT**, violinist, with pianist David Bradshaw. Works by Thomson (N.Y. premiere), Mozart, Beethoven, Stravinsky, Kreisler. Merkin Concert Hall at 8. \$8.

**EUGENE FLEMM**, pianist, with clarinetist Randall S. Paul. Haydn, Beethoven, Chopin, Huston, Brahms. Carnegie Recital Hall at 8. \$8.

**JODI BEDER**, cellist/**STAN SISSKIN**, pianist. Music by Beethoven and Schumann. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

**AFRO-CARIBBEAN RHYTHMS**—Musicians playing batás, shekeres, and agogo will demonstrate the Cuban Lucumi tradition of drumming. Caribbean Cultural Center, 408 W. 58th St. (307-7420), at 8:30. \$6.

**SHOOTING STAR BAND**—Music of the '50s. Citicorp Market at 5. Free.

**ROD LEVITT JAZZ ORCHESTRA**—1 Dag Ham-

markjold Plaza, 47th St. between Second and Third Aves., at 12. Free.

**PAUL CHAMLIN**, jazz pianist. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

**ELWOOD BUNN**—Country-western music. Port Authority bus terminal, Eighth Ave. and 41st St., at 4:30. Free.

**JOHNNY AMOROSO**—1411 Broadway Plaza, at 38th St., at 12:15. Free.

**BARGEMUSIC**—Nai-Yuan Hu, violinist; Toby Hoffman, violist; Gary Hoffman, cellist. Bach's Partita No. 2 in d; Dohnanyi's Serenade for String Trio; Mozart's Divertimento for String Trio, K. 563. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$8.

### Friday, September 6

**NEW YORK PHILHARMONIC**, Paul Gemignani conductor. "Follies," by Stephen Sondheim and James Goldman, in a concert version performed by Carol Burnett, Erie Mills, George Hearn, Lee Remick, Licia Albanese, and many more. Avery Fisher Hall at 8. Sold out. Note: also a benefit for N.Y. Philharmonic and the Dramatists Guild Foundation; \$100 and up, if available (580-8700).

**FRANK SINATRA**—See 9/5.

**LUTHER VANDROSS**—See 9/5.

**HARUKO NARA QUINTET**—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. \$8.

**HERNAN PELAYO**, baritone/**JOANNA WINGERT**, soprano, with pianist Judith Hunt Quimby. Zarzuela and opera arias and duets; Japanese, American, and Neapolitan songs. Carnegie Recital Hall at 8. \$5.

**DAVID SHERMAN**, jazz pianist. Galleria, 115 E. 57th St., at 12. Free.

**DAKOTA STATON & BROSS TOWNSEND TRIO**—Jazz. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

**WENDELL CUMBERLAND**, pianist. Lincoln Center Library at 4. Free.

**ROSEMARY KIRSTEIN**, singer-songwriter-guitarist. Centerfold, 263 W. 86th St. (866-4454), at 8. \$4.

**ARTHUR HABER**, singer-songwriter. Folk-rock and pop music. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. only, after 8 p.m.), at 9:30. \$4.

### Saturday, September 7

**GEORGE THOROGOOD & THE DELAWARE DESTROYERS/SOUTHSIDE JOHNNY & THE JUKES**—Madison Square Garden at 8. \$14.50, \$16.50.

**FRANK SINATRA**—See 9/5.

**NEW YORK PHILHARMONIC**—See 9/6. Sold out.

**LUTHER VANDROSS**—See 9/5.

**JERRY EASTMAN & THE WILLIAMSBURG CONTEMPORARY COMPOSERS' ORCHESTRA**—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. \$8.

**YOUNG KOREAN ARTISTS**—Carnegie Recital Hall at 8:30. \$5.

**DINOS CONSTANTINIDES**, violinist/**STEPHEN BROWN**, pianist. Works by Ives, Pleskow, Constantines, others. Lincoln Center Library at 2:30. Free.

**YOON IL AUH**, violinist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

**THE KINKS**—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. \$16.50.

### Sunday, September 8

**FRANK SINATRA**—See 9/5.

**LUTHER VANDROSS**—See 9/5.

**KAPELYE**, Yiddish klezmer band. 92nd Street Y at 3. \$9.

**NAUMBURG ORCHESTRA**, Jens Nygaard conductor; pianist Steven Hough. Beethoven's "Coriolan" Overture; Grieg's Piano Concerto and Two Melodies for Strings; Beethoven's Symphony No. 8. Damrosch Park, Lincoln Center, at 8. Free.

**ALLISON WELLES**, soprano, with pianist Joan Schneider. Works of Canteloube, Montsalvatge, Bartok, others. Merkin Concert Hall at 3. \$10.

**SOON-HEE LEE**, soprano, with pianist David Spence. Songs by Ravel, Poulenc, Lully, Duparc, others. Merkin Concert Hall at 8. \$10.

**COMPOSERS STRING QUARTET**, with soprano Elizabeth Coss, pianist Caroline Stoessinger. Music by Dvorak. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., at 3:30. Free.

**FREE SPIRIT**—Pianist Masa Bradley, with bassist Walter Booker, drummer Victor Lewis, saxophonist Bill Saxton. Original and other compositions. Jazz Cultural Theater, 368 Eighth Ave., 28th-29th Sts. (244-0997), at 7. \$8.

**ST. PETER'S CHURCH**—At 5, Jazz Vespers, with Emme Kemp & Friends; free. At 7, Laverne Butler & Prize; \$5. Lexington Ave. at 54th St.

**MARA WALDMAN**, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

**ELWOOD BUNN**—"Down Yonder." Tompkins Square Park, Ave. A between 7th and 10th Sts., at 1:30. Free.

**TAHUANTINSUYO**—Music of the Andes. "Making Waves," aboard the Staten Island Ferry, 2-4. Free, with fare.

**BARGEMUSIC**—At 4. See 9/5.

**SEUFFERT BAND**, George F. Seuffert conductor. Forest Park, Queens, at 3. Free.

### Monday, September 9

**EUGENE BONDI**, cellist, with pianist Doris Konig. Music by Frescobaldi-Cassado, Schubert, Britten, others. Merkin Concert Hall at 8. \$8.50.

**RAJWA ROIVAINEN**, mezzo-soprano, with pianist Kenneth Merrill. Songs by Granados, Guridi, Debussy, Britten, Kula, others. Carnegie Recital Hall at 8. \$8.

**CHENG KUO**, trumpeter, with an organist. Baroque program to be announced. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

**ROBERT S. TAFFET**, double-bassist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

**RAY RIVERA**—Latin music. Bryant Park, Sixth Ave., 40th-42nd Sts. at 12:30. Free.

**PETER MALINVERNI TRIO**—1 Dag Hammarkjold Plaza, 47th St. east of Third Ave., at noon. Free.

### Tuesday, September 10

**INDIAN FESTIVAL OF MUSIC AND DANCE**—Opening night; seven performances of the same program. See Dance, below, for full details.

**NEIL YOUNG AND THE INTERNATIONAL HARVESTERS**—Pier 84, 45th St. and the Hudson River (249-8870), at 7:30. \$12.50.

**BENJAMIN WOODS**, pianist. Works of Bach, Haydn, Mendelssohn, Scriabin, Griffes. Carnegie Recital Hall at 8. \$7.

**FRANK SINATRA**—See 9/5.

**LUTHER VANDROSS**—See 9/5.

**CARMEN PELTON**, soprano/**DORIS STEVENSON**, pianist. Songs of Ravel, Wolf, Thomson, Handel. Trinity Church, Broadway at Wall St., at 12:45. Free.

**NEW YORK CITY HOUSING AUTHORITY ORCHESTRA**, Tali Makell conducting. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

**JOEL KAYE**—Neophonic music. Steps of City Hall, Park Row and Broadway, at noon. Free.

**LIZA MINNELLI**—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 7:30. \$17.50, \$25.

## Opera

New York City Opera  
At the New York State Theater

**THROUGH NOVEMBER 17. \$6-\$29.** Note: all foreign-language operas are subtitled in English. No performances 9/3, 4, Thu., 9/5, at 8; Puccini's Turan-



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## MUSIC & DANCE

dot, Keene conducting; with Kelm, Hynes, West, Dworchak. 9/6 at 8: Lehar's *The Merry Widow*, Pallo conducting; with Munro, Marsee, Titus, Thomsen, Harrold, Billings. 9/7 at 2: *The Merry Widow*, Pallo conducting; with Cummings, Sparrow, Groenendaal, Cousins, Harrold, Billings. 9/7 at 8: *The Merry Widow*; same as 9/6. 9/8 at 1: *The Merry Widow*; same as 9/6. 9/8 at 7: *The Merry Widow*; same as 9/7 at 2. No performance 9/10. Wed., 9/11, at 8: Massenet's *Manon*, Serebrier conducting; with Esham, Leech, Parker, Dansby.

Other

**LIGHT OPERA OF MANHATTAN**—9/4-15, Gilbert and Sullivan's *H.M.S. Pinafore*. Norman Thomas H.S., 111 E. 33rd St. (532-6180). Wed.-Sat. at 8; matinees Wed. at 2, Sat. and Sun. at 3:30. No performance 9/12. \$17.50, \$20; seniors, students, children under 12, \$12.

**AMATO OPERA**—Season opens 9/13, with Verdi's *Il Trovatore*. 319 Bowery, at E. 2nd St. (228-8200). 9/13, 14, 21, 28, 10/5, 12 at 7:30; 9/15, 22, 29, 10/6, 13 at 2:30. \$10.

## Dance

American Ballet Theatre  
At the Metropolitan Opera House

September 3-15. Tickets \$9-\$42.50 (note: for 20th-anniversary gala 9/4, \$9-\$250; phone 477-3030). 9/3, 4, 5, 6, 7: *Romeo and Juliet*. 9/8 at 2: *La Bayadere*, *Duets*, *Don Quixote pas de deux*, *Theme and Variations*. 9/8 at 8: *La Bayadere*, *Jardin aux Lilas*, *Sylvia pas de deux*, *Theme and Variations*. 9/10, 11, 12 at 8: *Giselle*. 9/13 at 8: *La Bayadere*, *Other Dances*, *Duets*, *Theme and Variations*. 9/14 at 8:30: *La Bayadere*, *Jardin aux Lilas*, *Grand Pas Classique*, *Theme and Variations*. 9/15 at 2 and 8: *Giselle*.

India Festival of Music and Dance  
At Alice Tully Hall

September 10-15. \$18 and \$30. Opening program in Lincoln Center's salute to the nationwide Festival of India 1985-1986. A wide range of performing traditions, with singers and musicians joining dancers in the same program each night. With Malavika Sarukkai, Birju Maharaj, Langas and Manganiars, Raja and Radha Reddy, others, in samples from Bharata Natyam, Kathakali, Kathak, Kuchipudi, and other styles. 9/10 at 7; 9/11, 12, 13 at 8; 9/14 at 2 and 8; 9/15 at 2.

Other

**CROSS-COUNTRY DANCES**—Solos and duets by Angela Leung and Ann Rodiger, performed by them and Katherine Howard. Ethnic Folk Arts Center, 179 Varick St. (673-0111). 9/7, 8, 9 at 8:30. \$6.

**DANCE ON WATER: GOING OVERBOARD**—American Ballroom Theater, NYC Tapworks, Yoshiko Chuma and the School of Hard Knocks, Marta Renzi and the Project Company, Clive Thompson Dance-Company, "Making Waves," aboard the Staten Island Ferry: 9/6, from Manhattan at 5:30, 6:30, 7:40; from S.I. at 6 and 7. 9/7, from Manhattan at 2 and 3, from S.I. at 2:30 and 3:30. Free, with Ferry fare (718-447-4485).

**DOWNTOWN DANCE FESTIVAL**—Through 9/13; all at 12:15. "(Almost) A Dozen Duets," work by six dancer-choreographers—Elizabeth Streh, Terry Creach, Stephen Koester, Rachel List, Kathy Kroll, Debra Weiss; 9/3, Chase Manhattan Plaza, Nassau and Liberty Sts.; 9/4, Continental Atrium, 180 Maiden Lane at Front St.; 9/11, World Trade Center Plaza... Anahid Sofian Dance Company, Middle Eastern music and dance; 9/4, Chase Plaza (see above for addresses); 9/11 at Continental; 9/13 at World Trade Center... Mary Anthony Dance Theatre/Phoenix Algonquin String Quartet; 9/5, Chase Plaza; 9/9, World Trade Center... Battery Dance Company; 9/6, Chase Plaza; 9/10, World Trade Center... Dance Circle; 9/12, World Trade Center. Free.

**NAYO & FRIENDS**—Choreography by Nayo Takasaki, including premiere of "Landscapes." Merce Cunningham Studio, 463 West St. (924-0077). 9/6, 7 at 9. \$6.

**NEW STUFF**—Work by six: Mark Anderson, Mark Dendy, Kinematic, Ralph Lemon, Barbara Mahler, Nina Martin. P.S. 122, 150 First Ave. at 9th St. (477-5288). 9/4-8 at 9. \$6. A back-in-town benefit party 9/7 at 11; \$5.

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# OTHER EVENTS

## Happenings

**FESTIVALS, FAIRS, STREET PARTIES**—whatever you call them, they're happening all over this weekend. The One World Festival, 9/7 and 8, centers around St. Vartan Cathedral and Park, 35th St. and Second Ave., where an outdoor stage will be humming non-stop with international music and dance from Scotland and Italy, Armenia and Bali, Puerto Rico and Poland, Greece and the Ukraine—and more. Also children's entertainment, arts and crafts, plenty of food and collectibles to buy. Hours are noon–11 p.m. Sat., to 6:30 Sun.; and Sat. after dark, we can dance under the stars. Sun. evening there'll be an ecumenical service at the cathedral, which will also present free concerts and hourly tours during the festival. The annual TAMA Fair will take over Third Ave. between 14th and 34th Sts. 9/8 (rain date, 9/15), 11–6, with shopping, entertainment, and food from beginning to end, and with indoor/outdoor partying along the way, from clambakes to wine-tastings. Collectibles range from bonsai to baseball cards, from scrimshaw to seashell art, from knick-knacks to genuine finds. Over on the West Side, there's a "first": the Brazilian National Independence Day Street Festival, 9/7, 10–7, on 46th St. between Fifth and Sixth Aves. Music and food, crafts and printed material, carnival costumes and colorful entertainers, with neighborhood vendors as hosts.

**FAIRS IN BROOKLYN AND QUEENS, TOO**—The Hibernians have their day at the Great Irish Fair, 9/7 and 8, 11–6, at Steeplechase Park, Coney Island. Three stages will be filled with performers who include a 100-member barbershop "quartet," pipers, clog-dancers, and 25 bands who'll give out with every kind of Irish sound. There'll be more than 100 vendors with Irish arts and crafts to browse among, rides and games for all ages, and, of course, food and drink to keep us in the mood. "Celebrate Sunnyside," on Greenpoint Ave. from 43rd to 48th Sts., Queens, 9/7, 10–5, also features food and collectibles, entertainment and games, arts and crafts, and a performing contingent that includes Nazita and the Sahara Dancers and the Sunnyside Drum Corps, whose 77 members are neighborhood youngsters.

**REVELS WITH CAUSES** include the WBAI cruise, 8–11 p.m. 9/6, on a boat that sails from Circle Line Pier 83 on the Hudson at 43rd St. Proceeds benefit the FM radio station and its programming, and single tickets are \$12, or \$20 a couple. On-board entertainers include the Squirrels From Hell dance bunch, folksinger Rich Myers, violinist Ruben Levine, and tap-dancer Beverly Wasser. Tickets at WBAI, 505 Eighth Ave., 19th floor (279-0707), or at the pier. The Bide-A-Wee Home Association is pouring cocktails in Time-Life's Tower Suite 9/9, 6–8 p.m., to swell the fund for a new shelter in town. Daytime-TV actors will model in a show of Bill Bolland's evening fashions, and the psychic Frank Andrews will tell you what you may not want to know. Prize-drawing, too. \$50, and you must buy in advance (\$32-6358). Carnegie Hall will air its first Carnegie-thon, a series-subscription drive, 9/8 from 3 to 10 p.m., on WNCN. People like Marilyn Horne, James Levine, Schuyler Chapin, and Roberta Peters will be on hand, and the number to call will be 903-9700; grand-prize drawing for a CD-player, as well as premiums to subscribers. "Autobahn," a work by the Adaptors Movement Theater that involves a jazz-pop quartet and video technicians, will be performed as a benefit for the Brooklyn Arts & Culture Association and its BACA Downtown programs, 9/6 at 8, at 111 Willoughby St. (718-596-2222). The group's performances have been likened to the work of Pina Bausch.

**AL FRESCO ENTERTAINMENTS**—Joseph Papp and Celebrate Brooklyn have raided the Berkshires and brought Shakespeare & Company from Lenox to Prospect Park's Bandshell, with *Much Ado About Nothing*, 9/3–8 at 8. This version, by Derek Goldby, updates Beatrice, Benedick, and the rest to early 20th-century Italy; at P.P.W. and 9th St., and admission's free. *The Man of Wax*, "an action-packed vaudeville musical satire" by the Theater for the New City Street Theater Company, will play four more free dates, all at 2 p.m.: 9/7, Central Park Bandshell, off Fifth at 72nd St.; 9/8, the Snug Harbor Festival, S.I.; 9/14, CHARAS, Ave. C and 9th St.; 9/15, Washington Square Park, foot of Fifth Ave. From noon to 9

on 9/8, the Village Voice Festival of Street Entertainers holds forth at Lafayette St. and Astor Pl., with the "Busker of the Year" award going to the one best among rappers, mimes, jugglers, others. *The North Wind*, a play based on Yup'ik legends about Arctic animals and spirits, will open the Cathedral of St. John the Divine's theater season, in the gardens at 112th St. and Amsterdam Ave., 9/6, 7 at 7:30. It's free, and performers are the Mettawee River Company. Outdoor art and crafts this weekend are for viewing and buying in three continuing shows: Washington Square's exhibit, Central Park South's show, and the Autumn Crafts Festival on the plaza at Fordham U., Lincoln Center, W. 62nd St. Note two more: Ocean Artway in Brooklyn's Ocean Parkway, from Cortelyou Rd. to Ditmars Ave., on 9/8. And members of the Bronx Artists Guild will exhibit at the 1758 Valentine-Varian House, 3266 Bainbridge Ave. at E. 208th St. Hours are 9/7, 14, 11–4; 9/8, 15, 1–5.

**NEW YORK EXPERIENCE**—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.–Thu. 11 a.m.–7; Fri. and Sat. 11–8; Sun. noon–8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). \$4.50; children under 12, \$2.75.

**THE SEAPORT EXPERIENCE**—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. \$3.75; to 12, \$2.50.

## Tours

**TOURS WITH THE MUNICIPAL ART SOCIETY**—(935-3960). Phone for reservations and directions. Discover New York tour: 9/7, 8, 21, 22, at 2, "Dutch to Dollars—The Financial District"; meet at U.S. Customs House, Bowling Green; \$8. Also, a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign. And a free tour along a portion of Fifth Ave., each Thu. at 12:30; meet at the Urban Center, Madison Ave. at 51st St.

**ROOSEVELT ISLAND**—Historical walk with Adventure on a Shoestring (265-2663). 9/8 at 3, meet on N.W. corner of 59th St. and Second Ave. \$5, plus \$1.80 for Tramway fare.

**LOWER EAST SIDE**—"Home of the Immigrants." A New York Walk-About (582-2015 weekdays, 914-834-5388 weekends, evenings). 9/8 at 11 a.m. or 2, meet on S.W. corner of Chrystie and Grand Sts. \$5.

**UPPER BROADWAY**—"Clerics and Scholars," with the Museum of the City of New York (534-1672). 9/8 at 1:30, meet on the steps of the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., for a walk that includes Grant's Tomb and some Columbia University buildings. \$6.

**CYCLE TRIP IN BROOKLYN**, with the Friends of the Parks (473-6283). 9/8 at noon, meet (with your own bike) at the Brooklyn Museum for a ride to Crown Heights, Weeksville, Bedford-Stuyvesant; take a snack. \$1.

**OLD NEW YORK/CIVIC CENTER**—"Beyond the City Gates." A New York Walk-About (582-2015 weekdays, 914-834-5388 weekends, evenings). 9/8 at 2, meet on Broadway and Fulton St., in front of St. Paul's Chapel. \$5.

**FULTON FISH MARKET**—With the South Street Seaport Museum. See this thriving wholesale market in action; 9/5 at 6 a.m. Return to the museum for a 7:30 clam chowder breakfast. Advance registration required, 699-9416. \$12.

**BRONX SOUTHEAST COAST**—Hunt's Point to Pelham, through Soundview Park, Castle Hill, Throgs Neck, Edgewater—8 miles. With the Shorewalkers of New York (663-2167). 9/8 at 10 a.m., meet at Hunt's Point Ave. and Southern Blvd. \$3.

**GREENWICH VILLAGE: BOHEMIAN DAYS**—In the footsteps of artists and playwrights seeking "cheap rents, free love, and artistic expression." Sun., through 10/26, 11 a.m. and 2; meet at Jefferson Market Library, Sixth Ave. at 10th St. \$5 (924-7187).

**UPPER WEST SIDE**—Weekly walk with Vivian B. Awner, who explains what shaped the area, from the Dakota's early days to Art Deco. Every Sun. at 2; \$6 (662-4042, for meeting place).

**HARLEM SPIRITUALS AND GOSPEL**—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1

p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. \$23, reserve by noon Sat. Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. \$55; reserve 24 hours ahead.

**MARKET TO MARKET IN THE WEST VILLAGE**—A weekly walk in the Village area close to the Hudson River, tracing its history and its progressive transformations. Through 9/14, Sat. at 11 a.m., meet at Christopher and West Sts. Guide, Michael Levin (924-7187). \$5.

**RADIO CITY MUSIC HALL**—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; \$3.95. Groups: 541-9436.

**LINCOLN CENTER**—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). \$5.25 adults, \$4.75 students and senior citizens, \$3 children (877-1800, ext. 512).

**SOUTH STREET SEAPORT MUSEUM**—Tours include "the best of the ships and buildings." Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: \$4, seniors \$3, children \$2 (669-9400).

**SNUG HARBOR** tours leave the Visitors' Center every Sun. at 2 p.m. The Cultural Center, 914 Richmond Terrace, S.I. (718-448-2500). Free.

**URBAN PARK RANGERS**—Tours and workshops; free unless otherwise noted. Bronx: 9/7 at 1, meet in Pelham Bay Park at Middletown Rd. and Stadium Ave. for a session on the butterfly (548-7880). 9/8 at 1, meet at Bronx River Park's 219th St. Playground and Bronx Blvd. for a stroll by the Bronx River (589-0096). Brooklyn (718-287-3400): 9/7 at 11 a.m., meet at Ave. U parking lot, Marine Park, for a walk along the newly opened nature trail. 9/8 at 1, meet under the Grand Army Plaza arch for a look at the monuments of Prospect Park. Manhattan (379-3091): 9/7 at 2, meet at the Unicorn Cafe, between the entrance to Ft. Tryon Park and the Cloisters, for a historic-geographic look at the park. 9/8 at 2, meet at Belvedere Castle, in Central Park, 79th St. south of the Great Lawn, for a walk among the trees of the northern woodland. Queens (718-699-4204): No walks this weekend. Staten Island (718-442-1304): 9/8 at 10:30 a.m., meet at Wagner High School, Manor Rd., for a two-hour hike in the farm colony of the Greenbelt.

**PICK YOUR OWN WILD FOOD**—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, \$15; \$20 late registration (718-291-6825). Phone for meeting places. 9/7, Forest Park, Queens. 9/8, Heckscher State Park, L.I.

**BRYANT PARK**—"Once Around the Park," a free tour every Thu., through Sept., 12:30–1:30. Meet on SE corner of Sixth Ave. and 42nd St. (679-4142).

**GREENWICH VILLAGE**—Two-hour walking tour with emphasis on history and architecture (675-3213). Mon.–Fri. at 10 a.m. \$5.

**WILD FOODS, HERBS, AND DEVAS**—"Magical nature walks" with Madeline Green (777-5658), who shows you how to identify and use plants. 9/8, South Shore of Queens. \$15; phone for meeting places.

**NATURE WALKS**—Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): 9/8, 15, 22 at 11 a.m., a summer nature walk; free. Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): 9/4, 11, 13 at 10 a.m., a woodland walk, with stops at Decodon and Turtle ponds; \$1. Wetland walks, Sun. at 1; \$1. Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, \$2.

**GOURMET BICYCLE TOUR**, with the Hungry Pedalers (phone 222-2243, 473-6829). 9/7 at 8:45 a.m. (rain date, 9/14), "Salsa & Spanakopita"; Spanish Harlem and its *marqueta*, Wards Island, over the Triborough Bridge to Jackson Heights and Corona for a South America-inspired lunch stop; also to Astoria for Greek pastry, then to L.I. City. Meet at NE corner of Columbus Circle (59th St. and CPW). \$8 by mail, \$15 for two people (771 West End Ave., No. 12-J, New



York 10025 for brochure); \$10 and \$19, day of trip (food and cost are up to each biker).

**URBAN TRAIL CONFERENCE**—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. Also: 9/7 at 2, meet at Brooklyn Heights Library, 280 Cadman Plaza, for a walk around Fulton Ferry Landing, then across the bridge for a visit to South Street Seaport. \$3 (718-204-1112).

**OUTDOORS CLUB**—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also: 9/7 at noon, meet outside Gertz store, Main St., Flushing (near subway station), for a walk in "Little Asia"—Quaker Meeting House, a Hindu temple, and ethnic markets; \$1 (242-2997). 9/8 at 10 a.m., meet in Brooklyn at Grand Army Plaza by the arch for a Prospect Park walk, with a possible visit to the Botanic Garden; \$1 (718-426-2209). 9/8 at 10 a.m., take your bike and meet on steps of City Hall for a trek that goes via the ferry to Staten Island. \$2, plus Ferry fare (473-1452).

**COUNTRY CYCLING**—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. \$18 without transportation, \$27 with; rental available. Reservations required. 9/7, Monmouth County, N.J. 9/8, L.I. North Shore.

**ROADTREK**—Bicycle tours of rural areas. A van leaves from the promenade on E. 83rd St. and East End Ave.; \$25. Phone 212-861-5067 for information, newsletter, and to register. 9/7, Westhampton Beach, L.I. 9/8, Oyster Bay, L.I.

## Sports

**BASEBALL**—Mets: Shea Stadium, Flushing (718-507-6387). \$7.50-\$9. 9/10, 11 at 7:35, 9/12 at 1:35 vs. St. Louis... Yankees: Yankee Stadium, Bronx (293-6013). \$1.50-\$9.75. 9/6, 7 at 8, 9/8 at 2 vs. Oakland.

**UNITED STATES OPEN TENNIS CHAMPIONSHIPS**, through 9/8 at National Tennis Center, Flushing Meadows, Queens. Day matches start at 11 a.m., evening matches, 7:30 p.m., through 9/5; 9/6, 7, 8, matches begin approximately 12 noon. \$12 for day matches through 9/3; 9/4, 5, \$20. \$8 for evening matches through 8/30; 8/31, 9/1, 2, 3, \$10; 9/4, 5, \$15. Phone 718-271-5100 for information.

**HORSE RACING**—The thoroughbreds are at Belmont for the fall meeting, through 10/21 (718-641-4700). Daily except Tue., post time at 1. \$2, \$5. Featured races: 9/7, the Maskette; 9/8, the Boojum.

**STEPS**—9/8 at 10 a.m.: Mazola Shape-Up (10K) begins at East Drive of Central Park, 69th St., and concludes at Tavern on the Green, W. 67th St. \$3 entry fee (New York Road Runners Club: 860-4455, West Side YMCA: 787-4696).

## Children

**MEDIEVAL AFTERNOON**—"Medieval Heraldry," presented by the Medieval Festival Guild, 9/8 at 1. The Apple Orchard of the Cloisters, Fort Tryon Park. Free (927-3700).

**BRITANNICA BOOKWORM** will be at the Albee Square Mall (1 DeKalb Ave., Brooklyn), 9/6-15. If you catch her wriggling through the mall, you'll receive a bookmark and ruler; ask for her picture and enter a coloring contest. Free (718-522-5552).

**LITTLE PEOPLE'S THEATRE COMPANY** presents "Goldilocks and the Three Bears" at 1:30 and "Humpty Dumpty Falls in Love" at 3, every Sat. and Sun. through 10/17. 39 Grove St. \$4 (reservations required: 765-9540).

**THEATER WORKSHOP** presents "Andersen's Fairy Tales," a musical by Barbara Schaap that includes "The Ugly Duckling," "The Little Match Girl," and "The Princess and the Pea." Every Sat. and Sun. through 9/29. 317 Merrick Rd., Lynbrook, N.Y. \$4 (reservations required: 516-599-1982).

**FRIENDS WITH NATURE**—The Crotona Urban Park Rangers invite children to join a two-hour workshop every Sat. at 11:00 a.m., through October. Activities will vary but include movies, nature hikes, arts and crafts. Crotona Park Boathouse, by Indian Lake, Crotona Park, Bronx. Free (589-0096).

**CHILDREN'S VARIETY SERIES**—9/4 at 3: Marquis Puppets, at Abingdon Square Park, Hudson and Bleecker Sts. 9/7 at 11:00 a.m.: Winnie Wilson Puppet Theatre transforms roller skaters, fitness buffs, singers, and celebrities into marionettes, at the Westerleigh Park Festival, Maine and Springfield Aves., S.I. Saturdays in Sept. at 10:30: Parent-Tot Nature

Programs—plants, seeds, birds, animals' homes, clay and its uses, are all explored; Clay Pit Ponds State Park Preserve, Carlin St., off Sharrots Rd., Charleston, S.I. (Mon. and Fri. series will also be held, but registration is required: 718-967-1976). All events free; 977-8240 for information.

**STORYTELLING**—Diane Wolkstein reads "Hans Cloodhopper," by Hans Christian Andersen, on 9/7 at 11:00 a.m. Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

**ALFRED THE DRAGON AND THE MISSING CARNIVAL**—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. \$3.50; adults, \$4.

**13TH STREET REPERTORY COMPANY**—Sat. at 1, "The Empire Laughs Back"; Sun. at 1, "Rumpelstiltskin." Sat. and Sun. at 3, "The Snow White Show." 50 W. 13th St. (675-6677). \$3.

**MAGIC TOWNE HOUSE**, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. \$5. Reservations a must; all adults must be with a child.

**METROPOLITAN MUSEUM OF ART**—At the Uris Center for Education, 8/7, 8: "Ways of Travel." Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes. Fifth Ave. at 81st St. 570-3932 for more information.

**BELVEDERE CASTLE**—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 8/7 at 1: "Cloudchasers"—create kites to ride the winds of fall with the Wiz. 8/8 at 2 and 3: "Stories That Dance and Sing"—stories from Africa and the Caribbean told by Cheryl Byron, dancer and musician. Events free but must reserve for "Cloudchasers."

**CHILDREN'S MUSEUM OF MANHATTAN**—Formerly "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends, children \$3, adults \$2; weekdays, \$2 and \$1. Exhibits: "Color and Light"—prisms, shadow wall, performance area... "Comics Come Alive," comic-strip art through the centuries... 9/7, 8: "Put on a Happy Face"—learn all about puppets and then create a show in the puppet theater; learn to put on makeup and then act along with your puppet. On Sun., Lydia Milars, film and video makeup artist, will demonstrate her skills. Free with museum admission.

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9/6

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# RESTAURANT DIRECTORY

## KEY TO ABBREVIATIONS

|            |                                    |
|------------|------------------------------------|
| B          | Breakfast                          |
| Br         | Brunch                             |
| L          | Lunch                              |
| D          | Dinner                             |
| S          | Supper                             |
| (I)        | Inexpensive—Mostly \$15 and under* |
| (M)        | Moderate—Mostly \$15-\$35          |
| (E)        | Expensive—Mostly \$35 and over*    |
| AE         | American Express                   |
| CB         | Carte Blanche                      |
| DC         | Diners Club                        |
| MC         | MasterCard                         |
| V          | Visa                               |
| Formal:    | Jacket and tie                     |
| Dress Opt: | Jacket                             |
| Casual:    | Come as you are                    |

\*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## Manhattan

### Lower New York

**ACUTE CAFE**—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. (M) AE, CB, DC, MC, V.

**A DISCOVERY OF SOHO**—451 Broome St., at Mercer St., 334-1222. Casual. Continental. Spcls: chicken ambassador, pasta primavera, red snapper. Res. sug. L Mon.-Fri. 11:30-4. Br Sat.-Sun. 11:30-4. D Mon.-Sat. 5-midnight. Private parties for 200. (M) AE, DC.

**AMAZONAS**—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo, aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC.

**AMERICAN HARVEST**—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

**ANGELO**—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpaccio, cannelloni amatitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

**CINCO DE MAYO**—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-4. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. (M) AE, DC, MC, V.

**THE COHO**—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m.-11 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.

**DELMONICO'S**—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**EL CORTIJO**—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

**FERRARA'S CAFE**—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. (I) No Credit Cards.

**FRAUNCES TAVERN RESTAURANT**—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**GEORGINE CARMELLA**—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salsa. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. (M-E) AE.

**GIOVANNI'S ATRIUM**—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**GRAND AMERICA**—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5-11. Br Sun. noon-5. Private parties for 30. Free 2-hr. D parking. (M) AE, MC, V.

**GREENE STREET CAFE**—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Prix fixe D. Ent. Private parking. (M) AE, CB, DC, MC, V.

**GREENHOUSE RESTAURANT & WINE BAR**—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

**LA BARCA**—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

**LO SCAMBIO**—55 Liberty St., at Nassau St., 406-2900. Casual. Italian-Continental. Spcls: veal chop frescati, red snapper marechiaro, lobster fra diavolo. Res. sug. L & D Mon.-Fri. 11:45-9:30. Private parties for 160. Pianist Tues.-Fri. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**MANHATTAN BREWERY**—40-42 Thompson St., at Broome St., 219-9250. Tap Room: Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.-midnight. (I) Ocean Grill: Casual. Seafood. Spcls: Piccadilly fish & chips, Jamaican style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.-midnight. (I-M) AE, MC, V.

**THE MARKET BAR AND DINING ROOMS**—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

**OCEAN CLUB**—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, médaillons of veal à la creme. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-

Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

**OMEN**—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. (M) AE.

**PONTE'S**—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

**RAOUL'S**—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. (M-E) AE, MC.

**ROEBLING'S BAR AND GRILL**—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebbling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open till 2 a.m. (M) AE, CB, DC, MC, V.

**S.P.O.R.**—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. (M) AE, CB, DC, MC, V.

**SPRING STREET**—162 Spring St., at W. Broadway, 219-0157. Casual. Continental/nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Sat. eves., & Br Sun. Private parties for 30-150. (M) AE, CB, DC, MC, V.

**TENNESSEE MOUNTAIN**—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

**THOMAS STREET INN**—8 Thomas St., at 300 Broadway, 349-6350. Casual. Italian/American. Spcls: linguini con frutta di mare, chicken Dijon, veal Florentino. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 5-midnight. Private parties for 40. Closed Sun. (M) AE, MC, V.

**WINDOWS ON THE WORLD**—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E) Hors d'Oeuvre & City Lights Bar: Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

**YANKEE CLIPPER**—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. (M) AE, CB, DC, MC, V.

### Greenwich Village

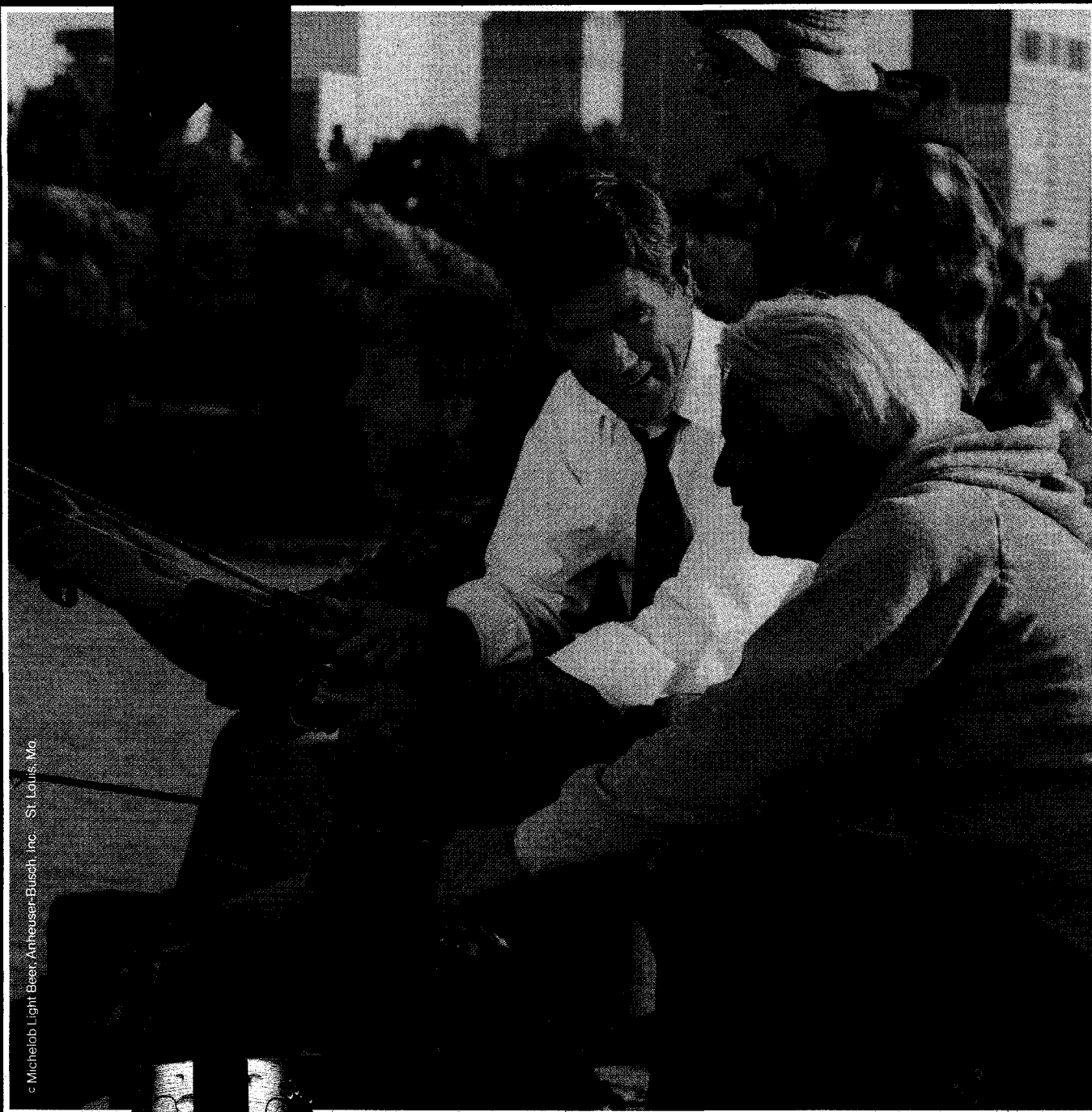
**BIANCHI & MARGHERITA**—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5-1. Complete D. Ent. by opera and popular singers. (M) AE, CB, DC, MC, V.

**CALIENTE CAB CO.**—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diablo, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. (I) MC, V.

**CARAMBA II**—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.



# Professional/Fisherman



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# RESTAURANT DIRECTORY

**THE COACH HOUSE**—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M)  
AE, CB, DC, MC, V.

**CORNELIA STREET CAFE**—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.-Fri. 9-11. Br Sat.-Sun. 9-5. L Mon.-Fri. noon-6. D daily 6-1 a.m. Private parties for 30-45. Ent. (I-M)  
AE, MC, V.

**DA SILVANO**—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. (M)  
No Credit Cards.

**EL CHARRO**—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas & chicken mole. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also El Charro Espanol—58 E. 34th St., 689-1019. (I)  
AE, DC, MC, V.

**EL COYOTE**—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I)  
AE, MC, V.

**GOTHAM BAR & GRILL**—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-4. D daily 5:30-midnight. Late night S. (M)  
AE, CB, DC, MC, V.

**GUADALAJARA**—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I)  
AE, DC, MC, V.

**IL MULINO**—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. (E)  
AE.

**JOHN CLANCY'S**—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M)  
AE, CB, DC, MC, V.

**KIKUSUI**—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5-midnight. (M)  
AE.

**LA GAULOISE**—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M)  
AE, CB, DC, MC, V.

**LA GRANDE CORNICHE**—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M)  
AE, DC, MC, V.

**LA TULIPE**—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valencienne. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E)  
AE, CB, DC, MC, V.

**MINETTA TAVERN**—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. (I-M)  
AE, DC, MC, V.

**MONTE'S**—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon., Wed.-Sun. noon-11 p.m. Closed Tues. (M)  
AE, CB, DC, MC, V.

**ONE FIFTH**—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Sun.-Thurs. 6-11:30, Fri. to 12:30, Sat. 6:30-12:30. Ent. nightly from 9:30. (M)  
AE, CB, DC, MC, V.

**RINCON DE ESPANA**—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M)  
AE, CB, DC, MC, V.

**SEVILLA**—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M)  
AE, DC, V.

cada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M)  
AE, DC, V.

**TEXARKANA**—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M)  
AE, DC.

**TRATTORIA DA ALFREDO**—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. (M)  
No Credit Cards.

**24 FIFTH AVENUE**—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartlette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M)  
AE, CB, DC, MC, V.

**UKRAINIAN RESTAURANT**—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.-Thurs. 11 a.m.-midnight, Fri.-Sun. to 1 a.m. Br Sat.-Sun. 11-5. Private parties for 100. (I)  
No Credit Cards.

**VILLA MOSCONI**—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M)  
AE, DC, V.

**VILLAGE GREEN**—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen soufflé. Res. sug. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Tues.-Sat. from 5 p.m. Closed Sun. & Mon. (M)  
AE, MC, V.

**YE WAVERLY INN**—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken potpie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. (I)  
AE, CB, DC, MC, V.

## 14th-42nd Streets, East Side

**THE BACK PORCH**—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M)  
AE, CB, DC, MC, V.

**BIENVENUE**—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M)  
AE, MC, V.

**CRYSTAL FOUNTAIN**—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M)  
AE, CB, DC, MC, V.

**DREAMSTREET CAFE**—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-10:30, Sun. to 9. (M)  
AE, CB, DC, MC, V.

**EL PARADOR CAFE**—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Ma-lagueno. D only Mon.-Sat. 5-11. Closed Sun. (I-M)  
AE.

**FARNIE'S SECOND AVENUE STEAK PARLOUR**—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-11, Sun. 3-midnight. Free parking. (I)  
AE, CB, DC, MC, V.

**GIAMBELLI**—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M)  
AE, CB, DC, MC, V.

**HSF**—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M)  
AE, CB, DC, MC, V.

**IBIZA**—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M)  
AE, CB, DC, MC, V.

**IL GALLETTTO**—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11, Sun. 4-9:30. Private parties for 25. (M)  
AE, CB, DC, MC, V.

**IL GIARDINO**—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. (M)  
AE, DC, MC, V.

**JOANNA**—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.-Fri. noon-midnight, Sat. to 2 a.m. Spcl. pre-theater D. (M)  
AE, MC, V.

**LA COLOMBE D'OR**—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M)  
AE, DC, MC, V.

**LA TRIESTINA**—241 Lexington Ave., bet. 34th-35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken Triestina. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M)  
AE, V.

**MINDY'S**—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M)  
AE, CB, DC, MC, V.

**NICOLA PAONE**—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (E)  
AE, CB, DC.

**OLE**—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. (I-M)  
AE, MC, V.

**OYSTER BAR & RESTAURANT**—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M)  
AE, CB, DC, MC, V.

**PASTRAMI FACTORY**—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. (I)  
AE.

**PER BACCO**—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. (M)  
AE, CB, DC, MC, V.

**ROSSINI'S**—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M)  
AE, DC, V.

**SHELTER**—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghetti with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open till 4 a.m. Outdoor cafe. (I)  
AE, DC, MC, V.

**TRUMPET'S**—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos de veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M)  
AE, CB, DC, MC, V.

## 14th-42nd Streets, West Side

**CHELSEA TRATTORIA ITALIANA**—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. (I-M)  
AE, CB, DC, MC, V.

**DINO CASINI'S**—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun., except for private parties. (I)  
AE, CB, DC, MC, V.

**EL QUIJOTE**—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from



tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

**GIORDANO**—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Private parties for 40. Ent. Tues.-Sat. from 8:30. Closed Sun. (M) AE, CB, DC, MC, V.

**JOLSONS**—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

**LA COLONNA**—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-midnight. (M) AE, DC, MC, V.

**LAVIN'S**—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Private parties for 100. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**OLD HOMESTEAD**—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45. Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

**PAMPLONA**—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

**THE RIVERANDA/THE EMPRESS OF NEW YORK**—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. (E) AE, MC, V.

**ROJAS-LOMBARDI**—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. (M) AE, MC, V.

**SAN REMO**—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

## 43rd-56th Streets, East Side

**ALFREDO THE ORIGINAL OF ROME**—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I-M) AE, CB, DC, MC, V.

**THE BARCLAY RESTAURANT & TERRACE**—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

**BILL'S GAY NINETIES**—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

**BRASSERIE**—100 E. 53rd St., 751-4840/751-4841. Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. (I) AE, CB, DC, MC, V.

**CAFE VERSAILLES**—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal lard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

**CAPTAIN'S TABLE**—860 Second Ave., at 46th St., 697-9538. Dress opt. Seafood Mediterranean. Spcls: red snapper en papillote, grilled whole fish with Provencal herbs, soft shell crabs. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-11:30, Sat. 5-midnight. Closed Sun. (M) AE, MC, V.

**CASTILIAN**—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villorroy,

paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

**THE CATTLEMAN**—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. (M) AE, DC, MC, V.

**CHEESE CELLAR**—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thurs. 11:30 a.m.-11, Fri. to midnight, Sat. from 5. Br Sun. 11:30-3. (I) AE, CB, DC, MC, V.

**CHEZ VONG**—220 E. 46th St., 867-1111. Dress opt. Cantonese/hunan/szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30-3. D daily 6-11:30. Private rooms for 8-60. (E) AE, CB, DC.

**CITY LUCK**—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

**DRAKE HOTEL**—440 Park Ave., at 56th St., 421-0900. La Piazzetta: Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatule, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. (M) Drake Bar: L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

**ELMERS**—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB, DC, MC, V.

**FOUR SEASONS**—99 E. 52nd St., 754-9494. Jacket required. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). Bar Room: L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

**GIAMBELLI 50TH RISTORANTE**—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

**HUNAM**—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

**IL MENESTRELLO**—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

**JAKE'S**—801 Second Ave., at 43rd St., 687-8320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theatre D 5:30-7. Pianist Mon.-Sat. Free parking after 5. Closed Sun. (M) AE, CB, DC, MC, V.

**JOE & ROSE**—747 Third Ave., bet. 46th-47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. (M) AE, DC.

**LA BIBLIOTHEQUE**—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

**LA COTE BASQUE**—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautees aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

**LA PIAZZETTA**—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'émince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7-10:30. L daily 11:30-2:30. Br Sun. 11:30-2:30. D daily 5:30-11:30. Pianist Mon.-Fri. 8-midnight. (M-E) AE, CB, DC, MC, V.

**LAURENT**—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (E) AE, CB, DC, MC, V.

**LE BISTRO**—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

**LELLO RISTORANTE**—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

**LE PERIGORD**—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

**LOUISE JR.**—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. (M) AE, CB, DC.

**LUTECE**—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

**MARIANAS**—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

**MAUDE'S**—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M) AE, CB, DC, MC, V.

**MIMI'S**—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1 hr. later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

**PALM**—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

**PRUNELLE**—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (E) AE, CB, DC, MC, V.

**THE QUILTED GIRAFFE**—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffe ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E) AE, CB, DC, MC, V.

**THE RENDEZVOUS**—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

**SCARLATTI**—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardella con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

**SERYNA**—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

**SHINBASHI**—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

**SMITH & WOLLENSKY**—Third Ave. & 49th St., 753-1830. Dress opt. American. Spcls: 16-oz. steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

**TAI PEI**—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. (I-M) AE, DC, MC, V.

**TRIANON ROOM**—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: crisscée of lobster & scallops in a saffron sauce, crisp Long

# RESTAURANT DIRECTORY

Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

**TSE YANG**—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10-60. (M) AE, CB, DC, MC, V.

**WALDORF-ASTORIA**—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. Sat. 7:30-10:30. Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30. Sun. to noon. L Mon.-Sat. 11:30-3. Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

## 43rd-56th Streets, West Side

**ABRUZZI**—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30. Sat. to midnight. Complete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

**A LA FOURCHETTE**—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Tues.-Sat. noon-3. D Tues.-Sat. 5-11. Closed Sun. & Mon. (M) AE, CB, DC.

**ALGONQUIN**—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

**AMERICAN FESTIVAL CAFE**—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

**THE ASSEMBLY STEAK & FISH HOUSE**—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**AU TUNNEL**—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

**BACKSTAGE AT HISAE'S**—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-8. Bar till 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. (M) AE, MC, V.

**BARBETTA**—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Summer garden. Closed Sun. (E) AE, CB, DC, MC, V.

**BEANSTALK**—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

**BENIHANA OF TOKYO**—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana suri & turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-11. Also 120 E. 56th St., 593-1627. (M) AE, CB, DC, MC, V.

**BOMBAY PALACE**—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30. Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

**BROADWAY BRASSERIE & WINE BISTRO**—226 W. 52nd St., (7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res.

sug. B daily 6:30-11. L daily 11:30-3. D daily 5:30-midnight. Private parties for 15-60. (M) AE, MC, V.

**CAFE 43**—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

**CAFFE FONTANA**—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

**CARAMBA I**—918 Eighth Ave., bet. 54th-55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

**CENTURY CAFE**—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked fillet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

**CHARLEY O'S**—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

**EL JEREZ**—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. (I-M) AE, CB, DC, MC, V.

**EL TAQUITO**—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchiladas. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. (I) No Credit Cards.

**FRENCH SHACK**—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

**FRERE JACQUES**—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. (I-M) AE, V.

**GALLAGHER'S STEAK HOUSE**—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. (M) AE, CB, DC, MC, V.

**GALETO'S**—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. (M) AE, DC, MC, V.

**HO HO**—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

**HURLEY'S**—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

**IROHA**—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon-3. D daily 5-11:30. Also Iroha Sushi—1634 Broadway, bet. 50th-51st Sts., 315-3808. (M) AE, CB, DC, MC, V.

**ITALIAN PAVILION**—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

**JOES PIER**—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

**LA BONNE SOUPE**—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

**LA RESERVE**—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. (E) AE, DC.

**LA VERANDA**—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also La Veranda—60 E. 54th St., 758-5560. (M) AE, CB, DC, MC, V.

**L'ESCARGOT**—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

**LE VERT-GALANT**—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

**NICOLE**—870 Seventh Ave., at 56th St., in the Ormni Park Central Hotel, 484-3360. Casual. French. Spcls: bouillabaisse, steak au poivre, steak tartare. Res. sug. B daily 7-10:30. L daily 11:30-5. D daily 5-1:30 a.m. (M) AE, CB, DC, MC, V.

**PATSY'S**—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

**RAINBOW ROOM**—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2). Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) Rainbow Grill: Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

**RAINIER'S**—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

**RASPUTIN RUSSIAN**—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. (M) AE, MC, V.

**RENE PUJOL**—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

**SAN MARCO**—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

**THE SEA GRILL**—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. 11:45-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

**SEA PALACE**—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

**SEEDA II**—309 W. 50th St., 586-4040. Casual. Thai. Spcls: sate, curry, meekrob, tod manpla. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties. Closed Sun. Also Seeda Thai—204 W. 50th St., 586-4513. (I) AE, CB, DC, MC, V.

**STAGE DELICATESSEN**—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

**TOP OF THE SIXES**—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Sat. 5-11. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

**"21" CLUB**—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

**VICTOR'S CAFE**—52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug.



# RESTAURANT DIRECTORY

Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also Victor's Cafe-240 Columbus Ave. at 71st St., 595-8599. (M) AE, CB, DC, MC, V.

## 57th-60th Streets

**CONTRAPUNTO**-200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini con gadoro with yellow, red & green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30. Sun. 4-10. (M) AE, CB, DC, MC, V.

**FELIDIA**-243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

**GIAN MARINO**-221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

**GIRAFE**-208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

**INN ON THE PARK**-Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

**KAPLAN'S AT THE DELMONICO**-59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

**LE PATIO**-118 W. 57th St., in the Hotel Parker Meriden, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

**LE STEAK**-1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30-11. Complete D. (M) AE, DC, MC, V.

**LE TRAIN BLEU**-1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

**THE MANHATTAN OCEAN CLUB**-57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

**MAURICE**-118 W. 57th St., in the Hotel Parker Meriden, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

**NEW YORK DELICATESSEN**-104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24-hrs daily. Private parties for 70. (I-M) AE, DC.

**PARK ROOM**-36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

**PLAZA HOTEL**-Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily till 12:30 a.m. (M-E) Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-noon. L Mon.-Sat. noon-2:30. Br Sun. 11-2:45. Tea Mon.-Fri. 3:30-8. Sat.-Sun. from 4. "After 8": Mon.-Fri. 8-1 a.m., Sat. to 2 a.m., Sun. to midnight. (E) Trader Vic's: Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

**REGINE'S**-502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les

chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

**REGINETTE**-69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

**ROSA MEXICANO**-1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45-3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

**THE RUSSIAN TEA ROOM**-150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.-midnight. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

**SANDRO'S**-420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5-midnight. (M) AE, CB, DC, MC, V.

**TINO'S**-235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costoletta alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

**TOP OF THE PARK**-W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

**ZONA ROSA**-211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. (I-M) AE, CB, DC, MC, V.

## Above 60th Street, East Side

**ABE'S STEAKHOUSE**-1290 Third Ave., at 74th St., 861-6600. Dress opt. American. Spcls: USDA prime steak, chops, fresh seafood. Res. sug. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11, Sun. to 10. Pianist Tues.-Sat. (M) AE, DC.

**ALO ALO**-1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endivia al ferri, carpaccio arugula e grana. Res. sug. L & D daily 11 a.m.-2 a.m. Br Sat. & Sun. 11-6. (M) AE, CB, DC, MC, V.

**ANDREE'S MEDITERRANEAN CUISINE**-354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun. & Mon. (M) No Credit Cards.

**BORDER CAFE**-244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

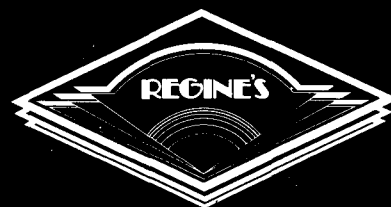
**CAFE LAVANDOU**-134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Complete L & D. Closed Sun. (E) AE, CB, DC, MC, V.

**CAMELBACK & CENTRAL**-1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medallions of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. (I-M) AE, CB, DC, MC, V.

**CARLYLE HOTEL**-76th St., & Madison Ave., 744-1600. Café Carlyle: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. Carlyle Restaurant: French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) AE, CB, DC, MC, V.

**FIORILLA**-1081 Third Ave., bet. 63rd-64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. (M) AE, DC, MC, V.

**FRIDAY'S**-1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins.



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## RESTAURANT DIRECTORY

Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

**KID CREOLE**-1461 First Ave., at 76th St., 879-7676. Casual. Cajun/Creole. Spcls: jambalaya, gumbo, barbecue jumbo shrimp, blackened redfish. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Outdoor cafe. (M) AE, CB, DC, MC, V.

**LE CIRQUE**-58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

**LE REFUGE**-166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huîtres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No Credit Cards.

**MAXWELL'S PLUM**-1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, woodburning grilled swordfish, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

**MEAT BROKERS**-1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2 hr. free parking after 5. (I-M) AE, CB, DC, MC, V.

**NICKELS**-227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. till 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

**PARMA**-1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. (M) AE.

**PIERRE HOTEL**-2 E. 61st St., 838-8000. Café Pierre. Formal. Continental/French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. The Rotunda: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

**THE POST HOUSE**-28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

**THE RAVELLED SLEAVE**-1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

**RUPPERT'S**-1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

**SALA THAI**-1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC.

**SANT AMBROEUS**-1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

**SZECHUAN PALACE**-1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. (I-M) AE, CB, DC, MC, V.

**TRUFFLES**-696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

**CAFE DES ARTISTES**-1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 10-4. D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

**CARAMBA III**-2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

**CENTRE COURT**-61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

**CONSERVATORY**-15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. (M) AE, CB, DC, MC, V.

**FIORIELLO**-1900 Broadway, bet. 63rd-64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. (M) AE, DC, MC, V.

**HISAE'S WEST**-20 W. 72nd St., 787-5656. Casual. Japanese/Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 35. (M) AE, CB, DC, MC, V.

**LA TABLITA**-65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine bianco & verde with langostinos. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. Private parties for 50. (M) Also La Tablita II-1 Herald Sq., 244-4488, and La Tablita South Street Seaport, 11 Fulton St., 608-7420. AE, CB, DC, MC, V.

**MAESTRO CAFE**-58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc. Res. sug. L Mon.-Sat. 11:30-3:30. D daily 5-11. Br Sun. noon-4. S from 11 p.m. Pianist Tues.-Sun. (M) AE, DC, MC, V.

**PARIS MILANO**-568 Amsterdam Ave., bet. 87th-88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.-Sun. 4:30-11. Private parties for 40-50. Closed Mon. (M) AE, CB, DC, MC, V.

**SWEETWATERS**-170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpapello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

## Bronx

**SEASHORE**-591 City Island Ave., 885-0300. Casual. American/Continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. (M) AE, DC, MC, V.

## Brooklyn

**JUNIOR'S**-386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11:430. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

**THE RIVER CAFE**-1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar till 3 a.m. Pianist nightly. (E) AE, DC.

**SENIOR'S**-3752 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.-Fri. 11-4. Br Sat.-Sun. 10-3. D daily 4-10. Private parties for 25-200. (I-M) AE, MC, V.

## Queens

**VILLA SECONDO**-Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

**WATERS EDGE**-44th Drive & the East River, L.I.C., 212-936-7110. Dress opt. Seafood. Spcls: lobster, centre cut swordfish, Norwegian salmon. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. (M) AE, DC, MC, V.





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## NIGHTLIFE

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37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 7-midnight, Fri.-Sat. 7-1 a.m.

AE, CB, DC, MC, V.

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m.

AE, DC, MC, V.

## Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. 9/4-28, Montgomery, Plant and Stritch, every Wed.-Sat. at 9. 9/12-14 at 11, The Joe Derise Ten-Tette.

AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache*, produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30.

AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and bellydancers performing continuously, from 10 p.m.

AE, CB, DC, MC, V.

JAN WALLMAN'S—28 Cornelia St., bet. Bleecker and West Fourth Sts., 242-9557. 9/6, *Mirror Image*, with Phillip and Seth Aronson. 9/7, Gene Ziegler with Carl Viggiani. 9/8, 15, 22 at 8 and 10, Bruce Vernon Bradley and May Ellis star in a new musical revue, *A Taste of British Music Hall*. 9/10, singer Vida with Wes McAfee and Bill Conway. No Credit Cards.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985*, a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30.

AE, CB, DC, MC, V.

PANACHE—149 E. 57th St., 935-0244. 9/4, 5, Hal Murray. 9/6, Montage; Kate and Eric Comstock. 9/7, Larry Atello. 9/8, LaZoo. 9/10, Leigh Clarkgranville. 9/12, Loretta Karbon. 9/13, Montage. 9/14, Linda Lauter; Ricky Ritzel.

AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. Rainbow Room: Right across the hall, with the same stupendous view, thru 9/29, the Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon.

AE, CB, DC, MC, V.

## Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: From 9/10, singer Julie Wilson accompanied by pianist Billy Roger in *'S Wonderful, 'S Marvelous, 'S Julie, A Gershwin Celebration*, Tues.-Sat. at 9:15 and 11:15. Rose Room: Singer-pianist Buck Buchholz plays every Sun. from 5:30-11.

AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. Da Vinci: Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m.

AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with trio Mon.-Sat. Trumpet's: *Elegant nouvelle-cuisine* restaurant with singer-pianist Shelly Peiken Mon.-Sat. from 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m.

AE, CB, DC, MC, V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. Harry's New York Bar: Pianist-singer Dick Haddy, Tues.-Sat. 6-1 a.m., Thomas Lebrun plays Sun.-Mon. Gold Room: Afternoon tea daily 2:30-6:30 p.m. with harpist Maritza Bolanos. Madison Room: Cocktail lounge, pianist Ray Hartley, Tues.-Sat. 6-1 a.m. Herb Strizik, Sun.-Mon.

AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. Mirage: Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. Hurlingham's: Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. The Promenade: Piano bar with pianist/singer

April Chestner every Tues., Thurs.-Sun. from 7-midnight, Mon. & Wed., pianist Betsy Hirsch takes over. Every Mon.-Fri., from 3-7, pianist Spencer Glanz, and Sat.-Sun., Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette.

AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Barclay Terrace: Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30.

AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. Edvardian Room: Pianist Ruth Andrews plays Mon.-Fri. 6-11. Sat.-Sun. pianist Nancy Winston, 6-11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m.

AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. Peacock Alley: Pianist Rene Martel Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. Cocktail Terrace: Laura Taylor Trio play Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30.

AE, CB, DC, MC, V.

## Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8.

AE, CB, DC, MC, V.

CHINESE TEA ROOM—165 W. 56th St., 757-9522. Oriental restaurant with pianist-in-residence Tony Tamburello playing Mon.-Sat. 9-midnight.

AE, DC, MC, V.

DIVINO—1542 Second Ave., bet. 80th-81st Sts., 517-9269. Every Tues., Wed. & Sat. from 9-1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Thurs. & Fri., Nancy Marano plays famous Broadway show tunes, past and present.

AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lancaster Mon.-Thurs. from 6 p.m. Sammy Goldstein plays Fri.-Sat. from 7:30.

AE, CB, DC, MC, V.

WATER'S EDGE—44th Drive & the East River, LIC, 718-392-4055. Restaurant with international fare. Pianist Bill Halsey, Wed.-Sat. from 7:30. Peter Maleverni plays Sun. from 5, Mon.-Tues. from 7:30.

AE, CB, DC, MC, V.

## Piano Rooms

DON'T TELL MAMA—343 W. 46th St., 757-0788. 9/4-7 at 8, *The Wonder Years*, musical revue; singer Anita Hollander at 11. 9/8 at 8:30, Brenda Braxton; Bruce Hopkins at 11. 9/9 at 8:30, Jane Burbank; Steve and Melinda at 11. 9/10 at 8:30, Ann Hampton Callaway; Sharon McNight at 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 9/4, Karen Lorschbough and David Bickford; Donna Gentry. 9/5-7, Cheryl Hoenemeyer; Richard Mark Arnold. 9/8, Tom Monte; Hilarie Jordan. 9/9, Hope: The Human Doll; For Play. 9/10, Somewhere Over the Skyline; Miss Gulch Returns. 9/11, Bernard Granville; Donna Gentry. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Thru 9/7, 10-14, Henry Francis. 9/8, Keith MacDonald. 9/9, John Colianni. Sun.-Thurs. at 8:30 & 10:30, Fri.-Sat. at 9 & 11.

AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.-Sat. 8-1 a.m.

AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.-Sat. from 9:30-1:30 a.m. Singer-pianist Frank Underwood, Sun.-Tues. from 8:30-12:30.

AE, CB, DC, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodward playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sat. from 8:30 p.m.

AE, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards.

AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8.

AE, DC, MC, V.

# RADIO HIGHLIGHTS

Wed., Sept. 4

3:00/WNCN—Haydn: Sonata for Piano #40 in E-Flat; Beethoven: Grosse Fugue in B-Flat, Op. 133; Debussy: Preludes, Book II: Feux d'artifice.

WNYC—Harrison: The Only Jealousy of Emer.

4:04/WQXR-AM/FM—Dvorak: In Nature's Realm, Op. 91; Vivaldi: Cto for Two Trumpets; C. P. E. Bach: Five Polonaises.

5:00/WNCN—Vinci: Sonata for Flute & Continuo in D; Grieg: Symphonic Dance in A, Op. 64, #4.

6:00/WNCN—Suppe: Poet and Peasant Ov; Telemann: Trio Sonata in g; Bizet: Jeux d'enfants, Op. 22.

7:03/WQXR-AM/FM—Munn: Sinfonia in B; Grainger: Lincolnshire Posy; Scarlatti: Sonata in f.

7:30/WNYC—Debussy: Nocturnes; Liszt: Hamlet; Falla: Nights in the Gardens of Spain; Berio: Cto.

8:00/WNCN—C. Stamitz: Qt in E-Flat, Op. 8, #2; Seixas: Ov in D; Albinoni: Cto in E-Flat, Op. 10, #12.

8:05/WQXR-AM/FM—Mozart: Piano Cto #23 in A; Elgar: In the South Ov.

9:00/WNCN—Handel: Passacaglia; Verdi: Il Trovatore: Di quella pira; Bach: Cantata, "Du wahrer Gott und Davids Sohn."

Thurs., Sept. 5

3:00/WNCN—Handel: Cto Grosso in c, Op. 6, #8; Scriabin: Preludes, Op. 22; Respighi: Church Windows.

WNYC—Sessions: The Black Maskers; Wagenaar: Sym #4; McBride: Violin Cto; Piston: Sym #2.

4:04/WQXR-AM/FM—Rossini: Sonata #4 in E-Flat for Strings.

5:00/WNCN—Handel: Cto Grosso in d, Op. 3, #5; Wagner: Die Meistersinger Ov; Barsanti: Trio Sonata in g.

6:00/WNCN—Schubert: Klavierstücke #2 in E-Flat, Op. posth.; Wagner: Kaisermarsch; Weber: Variations on an Air de Ballet from Vogler's Castor et Pollux, Op. 5.

7:03/WQXR-AM/FM—Scientific American Music Festival. Live broadcast from the WQXR Concert Theater featuring

Calliope, a Renaissance Band.

7:05/WNYC—Reger: Fantasia on "Wie schon leuchtet das Morgenstern"; Bach: Cantata 20, "O Ewigkeit, du Donnerwort."

8:00/WNCN—Schubert: Sonata for Violin & Piano in A, Op. 162; Albeniz: Iberia, Book 2: Rondena; Bach: Sonata for Violin & Harpsichord in e.

WNYC—Concertgebouw Orchestra. Bernard Haitink, conductor. Berg: Kammerkonzert for Piano, Violin and 13 Wind Instruments; Berlioz: Symphonie Fantastique in c, Op. 14.

8:05/WQXR-AM/FM—Boyce: Ov #9 in A; Beethoven: Piano Cto #4 in G.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Northern Sinfonia of England. Barry Tuckwell, conductor. Williamson: Lament for Violin and Strings; Stravinsky: Cto for Chamber Orch in E-Flat, "Dumbarton Oaks"; Mozart: Sym #33 in B-Flat.

Fri., Sept. 6

3:00/WNCN—Korngold: Violanta, Op. 8: Prelude and Carnival; Beethoven: Sonata for Piano #21 in C, Op. 53, "Waldstein."

WNYC—Krieger: Variations on a Theme by Davidovsky; Edward: Veined Variety.

4:04/WQXR-AM/FM—Handel: Cto #2 in F for 2 Wind Bands and Strings.

5:00/WNCN—Corelli: Cto Grosso in F, Op. 6, #2; Saint-Saens: Fantasy for Violin and Harp, Op. 124.

6:00/WNCN—Mendelssohn: Variations Seriesues in d, Op. 54; Mozart: Divertimento #14 in B-Flat; Schubert: Allegro in a, Op. 144, "Lebensstürme."

7:00/WNYC—Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Vojvanovsky: Serenade in C; Mendelssohn: Rondo Brilliant in E-Flat, Op. 29; Sarasate: Caprice Basque.

8:00/WNCN—D. Scarlatti: Sonata for Harpsichord #10; Albinoni: Cto for Trumpet in B-Flat: Allegro.

WNYC—Offenbach: Tales of Hoffmann.

8:05/WQXR-AM/FM—

Hummel: Piano Cto in a; Sibelius: En Saga.

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor. With pianist Tobias Picker. Berg: Lulu: Adagio; Picker: Keys to the City; Berlioz: Symphonie Fantastique.

Sat., Sept. 7

10:00 a.m./WNCN—Chopin: Ballade #1 in g, Op. 23; Albinoni: Adagio for Organ and Strings in g; Schumann: Cto for Cello in a, Op. 129.

10:04 a.m./WQXR-AM/FM—Mozart: Sym #25 in g; Vivaldi: Flute Cto in F, Op. 10, #1; Chabrier: Habanera.

11:00 a.m./WNCN—Haydn: Sym #22 in E-Flat, "Philosopher"; Bach: Brandenburg Cto #5 in D.

12:00/WNYC—Library of Congress Chamber Music. Frederick Renz and the Ensemble for Early Music's Grande Bande Chamber Orchestra. Bach: Cantata #9; Cantata #213; Brandenburg Cto #1.

12:05/WQXR-AM/FM—Lully: Amadis: Suite.

1:00/WNCN—Mozart: Sym #41 in C, "Jupiter"; Verdi: Luisa Miller: Ov; J. C. Bach: Sym in F, Op. 3, #5.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. Puccini: Tosca (Callas, di Stefano, Gobbi, Chorus & Orch of La Scala/de Sabata).

3:00/WNCN—Rheinberger: Cto for Piano in A-Flat, Op. 94; Rossini: Sonata for Strings #1 in G.

4:00/WNCN—Boccherini: Qt #60 in C, "Night Music of Madrid"; Handel: Esther: Ov.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

6:00/WNCN—Friedrich II: Sym #1 in G; J. C. Bach: Sinfonia for Winds #1 in E-Flat; Griffes: The Pleasure Dome of Kubla Khan.

8:00/WNCN—Artist's Image. Victoria de los Angeles, soprano. Hahn: Songs; Granados: Canciones amorosas; Faure: Songs; Falla: Seven Popular Spanish Songs.

9:00/WKCR—Opera Topics. Lorenzo Alvary, host. "Francisco Vinas" international singing competition in Barcelona, Spain.

WNCN—Saturday Night Opera. Wagner: The

Flying Dutchman (Veizovic, Borris, Van Dam, Moll, Vienna State Opera Chorus, Berlin Philharmonic Orch/Karajan).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Vladimir Ashkenazy, conductor. With cellist Lynn Harrell, violist Robert Vernon. Brahms: Sym #3 in F; R. Strauss: Don Quixote; Dance of the Seven Veils from "Salome."

9:30/WKCR—A Kirsten Flagstad Celebration. Stefan Zucker, host. Beethoven: Fidelio (Flagstad).

Sun., Sept. 8

10:00 a.m./WNCN—Classic Guitar. Rodrigo: Petites Pieces; F. Da Milano: Ricercare, "La compagna"; Vivaldi: Cto for Guitar in D.

WNYC—Dvorak: Birthday Celebration. Dvorak: Bagatelles, Op. 47; Piano Cto; Czech Suite.

11:00 a.m./WNCN—Bach: Sonata for Viola da Gamba and Harpsichord #1 in G; Boccherini: Qt in F, Op. 29, #3; Telemann: Sonata for Flute and Continuo in G.

12:00/WNYC—Brooklyn Academy of Music Chamber Music. Trio di Milano. Beethoven: Trio in G, Op. 121a; Ravel: Trio in a; Schumann: Trio in d, Op. 63.

1:00/WNCN—Milwaukee Symphony Orchestra. Lukas Foss, conductor. With pianist Peter Serkin. Stravinsky: Fireworks; Movements; Capriccio; Tchaikovsky: Sym #6 in b, Op. 74, "Pathétique."

2:00/WNYC—Strauss: Le Bourgeois gentilhomme Suite.

3:00/WNCN—Carnegie Hall's Subscriber Day, featuring interviews with top classical stars including Marilyn Horne, Isaac Stern, Pinchas Zukerman and Lorin Maazel.

3:04/WQXR-AM/FM—New York Philharmonic. Rafael Kubelik, conductor. With soprano Benita Valente, mezzo-soprano Claudia Catania, contralto Birgit Finnilae, tenor Philip Creech, baritone Wolfgang Schoene, violinists Charles Rex, and Kenneth Gordon, Westminster Choir. Bach: Cantata #50: Nun ist das Heil und die Kraft; Orchestral Suite #3 in D; Cto for Two Violins and Orch in d; Magnificat in D.

6:00/WNYC—St. Louis Symphony. Leonard Slatkin, conductor. Previn: Principals; Dvorak: Violin Cto in a, Op. 53; Schumann: Sym #2 in c, Op. 61.

8:00/WNYC—Pipedreams. David Craighead in recital. Bach: Chorale Partita, Sei gegrusset, Jesu gutig; DuMage: Four Pieces from Livre d'orgue.

8:05/WQXR-AM/FM—Della Opera House. Wagner: Siegfried: Acts I and II (Kollo, Altmeyer, Adam, Salminen, Schreier, Wenkel, Dresden State Orch./Janowski).

Mon., Sept. 9

3:00/WNCN—Beethoven: Variations in E-Flat, Op. 44; R. Strauss: Don Juan, Op. 20.

4:04/WQXR-AM/FM—Telemann: Don Quichotte Suite; Mozart: Rondo in a; J. C. Bach: Ov #3 in D.

5:00/WNCN—Berlioz: Waverly Ov, Op. 2; D. Scarlatti: Sonatas for Harpsichord in C; Wagner: Tristan and Isolde: Prelude; Le Duc: Sonata for Violin & Continuo in A, Op. 4, #1.

6:00/WNCN—Grieg: In Autumn, Op. 11; Chopin: Scherzo #4 in E, Op. 54; A. Marcello: Cto for Oboe in c.

7:00/WNYC—Porter: Dance in 3-Time; Hindemith: Kammermusik #1; Mozart: Sym in A.

7:03/WQXR-AM/FM—Handel: Harp Cto in B-Flat, Op. 4, #6; Lalo: Fantaisie Norvegienne for Violin and Orch; Gottschalk: Bamboula.

8:00/WNCN—Vivaldi: Cto for Recorder in c; Mozart: Qt #13 in d; Handel: Cto Grosso in D.

WNYC—Bach Gesellschaft. Cto in c for Two Harpsichords and Strings; Cto in E for Harpsichord and Strings; Cto in d for Three Harpsichords and Strings.

8:05/WQXR-AM/FM—Weber: Piano Cto #2 in E; Stravinsky: Sym of Psalms.

9:00/WNCN—Great Concerts From the Y. Recorded at the 92nd Street Y. Daniel Barenboim, pianist. Schubert: Sonata for Piano in G, Op. 78; Liszt: Petrarch Sonnet #47, #104, #123; Dante Sonata.

WNYC—Thomson: Family Portrait for Brass Qt; Francaix: The

Emperor's New Clothes; Sibelius: Piano Sonata in F.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Ken Nagano, conductor. With cellist Lynn Harrell. Janacek: The Cunning Little Vixen Suite; C. P. E. Bach: Cello Cto in A; Prokofiev: Sym #5 in A, Op. 100.

Tues., Sept. 10

3:00/WNCN—Albinoni: Cto for Oboe in F, Op. 7, #9; Beethoven: Sonata for Piano #8 in c, Op. 13, "Pathétique."

WNYC—Beethoven Rearranged: The "Klammerklavier" Sonata as arranged for orchestra by Felix Weingartner; Sym #5 arranged for piano by Franz Liszt; Piano Sonata, Op. 14, #1 arranged for String Qt.

4:04/WQXR-AM/FM—L. Mozart: Sinfonia di Caccia; Bizet: Jeux d'Enfants; Germiniani: Cto Grosso in e, Op. 3, #3.

5:00/WNCN—Debussy: Sonata for Cello and Piano in d; Schumann: Nocturne in f-sharp, Op. 21, #8; Corelli: Sonata for Violin and Continuo in A, Op. 5, #6.

6:00/WNCN—Ricciotti: Concertino for Four Violins, Viola, Cello and Bass; Debussy: Prelude a l'apres-midi d'un faune.

7:03/WQXR-AM/FM—Myslivecek: Sinfonia in D; Respighi: The Birds; Schubert: Auf dem Wasser zu singen.

7:05/WNYC—Rochberg: Piano Qt.

8:00/WNCN—Anon: Medieval instrumental music; J. Strauss Jr.: Tales From the Vienna Woods, Op. 325; Mozart: Serenade #6 in D, "Serenata Notturna."

WNYC—New Music Los Angeles. Schoenberg: String Trio, Op. 45; Boulez: Improvisation sur Mallarme, #1; Stockhausen: String Trio, Op. 45.

8:05/WQXR-AM/FM—Mendelssohn: Piano Cto #1 in g; Saint-Saens: Phaeton, Op. 39; Shostakovich: Piano Cto #2 in F, Op. 102.

9:00/WNCN—Caramoor Festival. Broadcast of concerts performed live at the Caramoor Estate.

9:06/WQXR-AM/FM—Montreal Symphony Orchestra. Charles Dutoit, conductor. With pianist Murray Perahia. Stravinsky: Scherzo Fantastique; Beethoven: Piano Cto #3 in c, Op. 37; Stravinsky: Firebird.



# TELEVISION

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00  
 Daybreak  
 Today in New York  
 New Zoo Revue  
 World News This Morning  
 Jimmy Swaggart  
 Civic Programming  
 Thu/Puff the Magic Dragon  
 Fri/Jo's Song

6:05  
 Fri/Movie: Dot and the Kangaroo

6:30  
 News  
 Groovie Ghoulies  
 700 Club  
 Great Space Coaster  
 Thu/Movie: Tubby the Tuba  
 Wed/Once Upon a Midnight Dreary  
 Thu/Movie: Kavik the Wolf Dog  
 Fri/Movie: Professor Potter's Magic Potion

7:00  
 Morning News  
 Today  
 Fat Albert and the Cosby Kids  
 Good Morning America  
 Pink Panther  
 Wed/Fraggle Rock (cc)  
 Mon/Starstruck  
 Tue/Blue Line

7:30  
 Plastic Man  
 Straight Talk  
 Scooby Doo  
 Wed/The Adventures of Curious George  
 Fri/Stanley, the Ugly Duckling  
 Wed/Movie: Choppy and the Princess  
 Mon/Jo's Song  
 Tue/Movie: Leave 'Em Laughing

8:00  
 Woody Woodpecker  
 Superfriends  
 Wed/Movie: Sinbad and the Eye of the Tiger  
 Thu/Movie: Cloak and Dagger (cc)  
 Fri/Movie: The Woman in Red (cc)  
 Mon/Movie: Sacred Ground  
 Tue/Movie: Melanie Blues  
 Mon/Movie: Treasure in the Caves

8:30  
 Flintstones  
 Romper Room  
 Munsters  
 Thu/The Honeymooners... The Lost Episodes (cc)

9:00  
 All New Let's Make a Deal  
 Donahue  
 Brady Bunch  
 Morning Show  
 Incredible Hulk  
 Wed/Jackie Gleason's Second Honeymoon (cc)  
 Wed/Movie: Monty Python's the Meaning of Life  
 Thu/Movie: Oxford Blues  
 Fri/Movie: Vertigo  
 Mon/Movie: Next Year  
 If All Goes Well  
 Tue/Movie: Roadhouse 66

9:30  
 Anything for Money  
 I Love Lucy

Flying Nun  
 Fri/Movie: Love Streams  
 Tue/Paper Chase

10:00  
 \$25,000 Pyramid  
 Silver Spoons  
 Bionic Woman  
 Gidget  
 Mork & Mindy  
 Wed/Movie: Six Weeks  
 Thu/Movie: The Black Stallion Returns  
 Mon/Movie: The Sword of the Valiant  
 Tue/Movie: To Catch a King (cc)  
 Wed/Movie: The Hook  
 Thu/Movie: Come Fly With Me  
 Fri/Movie: I Want You  
 Mon/Movie: The Password Is Courage

10:30  
 Press Your Luck  
 Sale of the Century  
 Wed-Fri/Comedy Take  
 Mon-Tue/Headline Chasers  
 Partridge Family  
 Family  
 Tue/Movie: It's a Dog's Life

10:45  
 Tue/Movie: Pauline at the Beach

11:00  
 Price Is Right (except Fri)  
 Fri/Tennis: U.S. Open Tennis Championships  
 Wheel of Fortune  
 Make Room for Daddy  
 Angie  
 Bewitched  
 Wed/Movie: Alligator  
 Thu/Movie: The Miracle Woman  
 Mon/Movie: Until September

11:15  
 Fri/Movie: Flashpoint

11:30  
 Scrabble  
 Carol Burnett  
 All-Star Blitz  
 I Dream of Jeannie  
 Best Talk in Town

12 NOON  
 Body Language  
 Super Password  
 Middy  
 Ryan's Hope  
 News  
 Wed/Movie: The

Sword of the Valiant  
 Thu/Movie: The Personals  
 Fri/Movie: Money on the Side  
 Mon/Movie: The Golden Seal  
 Tue/Movie: Educating Rita (cc)  
 Wed/Movie: Kipperbang  
 Thu/Movie: Sacred Ground  
 Fri/Elton John Breaking Hearts Tour  
 Mon/Movie: Yentl (cc)  
 Tue/Movie: The Grey Fox

12:30  
 Young and the Restless (except Fri)  
 Fri/Tennis: U.S. Open Tennis Championships  
 Search for Tomorrow  
 Loving  
 Wed/Movie: Up the Sandbox (1972). Barbra Streisand, David Selby.  
 Thu/Movie: For Love of Ivy (1968). Sidney Poitier.  
 Fri/Movie: David Copperfield (animated)  
 Mon/Movie: They Got Me Covered (1943). Bob Hope, Dorothy Lamour.  
 Tue/Movie: The Reluctant Debutante (1958). Rex Harrison, Kay Kendall. British parents must present their Americanized daughter to society.  
 Wed/Movie: Apocalypse Now

1:00  
 Days of Our Lives  
 Hour Magazine  
 All My Children  
 Joker's Wild  
 Wed/Movie: Going Berserk  
 Thu/Movie: A Night in Heaven  
 Fri/Movie: The Pit  
 Mon/Movie: Star 80

1:30  
 As the World Turns (except Fri)  
 Tic Tac Dough  
 Thu/Movie: Space Raiders  
 Mon/Not Necessarily the News  
 Wed/Movie: For the First Time

2:00  
 Another World  
 News Headlines  
 One Life to Live

Wed-Fri/Dating Game  
 Mon-Tue/Let's Make a Deal  
 Fri/Tom and Jerry  
 Wed/Yesteryear... 1927  
 Fri/Movie: Mother Lode  
 Mon/Movie: Lies My Father Told Me  
 Tue/Movie: Hardly Working  
 Thu/Movie: Leave 'Em Laughing  
 Fri/Movie: Alice's Adventures in Wonderland  
 Tue/Movie: The Hook

2:15  
 Popeye

2:30  
 Capitol (except Fri)  
 Wed-Fri/Newlywed Game  
 Mon-Tue/Dating Game  
 Pink Panther  
 Mon/Movie: Dark Places

2:45  
 Fri/Movie: Vertigo

3:00  
 Guiding Light (except Fri)  
 Santa Barbara  
 Inspector Gadget  
 General Hospital  
 Hawaii Five-O  
 Superfriends  
 Wed/Movie: Hardly Working  
 Thu/Movie: Reno and the Doc  
 Wed/Movie: Monty Python's the Meaning of Life  
 Thu/Movie: Hanna K.  
 Mon/Movie: Next Year  
 If All Goes Well

3:15  
 Tue/Movie: Roadhouse 66

3:30  
 Woody Woodpecker and Bugs Bunny (except Fri)  
 Fri/Special: Sweet Sea  
 Heathcliff  
 Tue/Movie: Tubby the Tuba

4:00  
 Rockford Files (except Fri)  
 Love Connection  
 He-Man and the Masters of the Universe  
 Jeopardy  
 Wed-Fri/S.W.A.T.

Mon-Tue/Dallas  
 Voltron  
 Sesame Street (cc)  
 Fri/Stanley, the Ugly Duckling  
 Mon/Frog and Toad Are Friends  
 Wed/Movie: Choppy and the Princess  
 Thu/King of the Beasts  
 Fri/Movie: Dot and the Kangaroo  
 Mon/Movie: Sacred Ground  
 Tue/Movie: Kavik the Wolf Dog

4:30  
 People's Court  
 Wed-Fri/Batman  
 Mon-Tue/Thundercats  
 Wed-Fri/Divorce Court  
 Mon-Tue/Sale of the Century  
 Laverne & Shirley  
 Wed/Frog and Toad Are Friends  
 Thu/Paddington Goes to the Movies  
 Fri/Puff and the Incredible Mr. Nobody  
 Mon/Movie: Somewhere, Tomorrow  
 Thu/Movie: Kavik the Wolf Dog

5:00  
 News  
 Dukes of Hazzard  
 Wed-Fri/Vega\$  
 Mon-Tue/Police Woman  
 Little House on the Prairie  
 Mister Rogers' Neighborhood  
 Wed/The Adventures of Curious George  
 Thu/Puff the Magic Dragon  
 Fri/Inside the NFL  
 Tue/Blue Line  
 Wed/Movie: Ziggy Stardust  
 Thu/Movie: Oxford Blues  
 Fri/Movie: Bitter Victory  
 Mon/Movie: These Three  
 Tue/Movie: The Adventures of Marco Polo

5:30  
 Electric Company  
 Wed/Fraggle Rock (cc)  
 Thu/Movie: The Golden Seal  
 Wed/Pick Me Up at Peggy's Cove  
 Fri/Jo's Song

## Evening, Sept. 4-6 and 9-10

### Wed., Sept. 4

6:00  
 News  
 What's Happening  
 Police Woman  
 Private Benjamin  
 New Jersey Nightly News

Who's Taking the Heat?  
 Movie: To Catch a King (cc)  
 Once Upon a Midnight Dreary

6:30  
 One Day at a Time

Benson  
 Nightly Business Report  
 Saving Energy

7:00  
 News  
 M\*A\*S\*H  
 Bosom Buddies  
 Jeffersons

Monty Python  
 Nightly Business Report  
 Jackie Gleason's Second Honeymoon (cc)  
 Movie: Jaws III

7:30  
 Wheel of Fortune  
 Family Feud

Archie Bunker's Place  
 Entertainment Tonight  
 Sale of the Century  
 News  
 MacNeil/Lehrer NewsHour  
 Long Island Report

8:00  
 I Had Three Wives

Movie: Father of Hell Town. Robert Blake, Whitman Mayo.  
 P.M. Magazine  
 Movie: Inside the Third Reich. Rutger Hauer, Blythe Danner, Derek Jacobi, John Gielgud. The Faust legend, with Nazi

architect Albert Speer.  
(Part 1 of 2.)

- ⑨ News
- ⑪ Movie: Doctor Detroit (1983). Dan Aykroyd, Howard Hesseman.
- ⑫ Nanny
- ⑬ Video Music Box
- ⑭ Movie: On Golden Pond
- ⑮ Movie: Oh! What a Lovely War
- ⑯ Brothers (cc)

8:30

- ⑤ Tic Tac Dough
- ⑥ Tripods
- ⑧ Washington

9:00

- ② Movie: License to Kill (1984). James Farentino, Penny Fuller.
- ③ Movie: Blind Alleys. Pat Morita, Cloris Leachman.
- ④ Movie: Marco Polo. Ken Marshall, Burt Lancaster. (Part 2 of 5.)
- ⑥ A Walk Through the 20th Century (cc)
- ⑦ Fall and Rise of Reginald Perrin
- ⑧ Backstage With Kenny Rogers and Engelbert Humperdinck
- ⑨ Movie: Teachers
- ⑩ Movie: Alligator

9:30

- ② The Bounder

10:00

- ② St. Elsewhere
- ③ News
- ④ Movie: Under the Volcano
- ⑤ Bless Me Father
- ⑥ Kate and Anna McGarrigle With Linda Ronstadt and Maria Muldaur

10:30

- ③ Made in the USA
- ④ Hitchhiker's Guide to the Galaxy
- ⑤ Doctor Who
- ⑥ Movie: A Boy and His Dog

11:00

- ② ④ ⑦ News
- ⑤ WKRP in Cincinnati
- ⑥ Bizarre
- ⑦ Odd Couple
- ⑧ To the Manor Born
- ⑨ Doctor Who
- ⑩ Switch On Japan
- ⑪ Movie: Hollywood Hot Tubs
- ⑫ Movie: Come Play With Me

11:30

- ② Tennis: U.S. Open Tennis Championships Highlights
- ③ Tonight Show
- ④ Kojak
- ⑤ Nightline
- ⑥ Billy Graham Crusade
- ⑦ Honeymooners
- ⑧ Monty Python
- ⑨ Long Island Report

11:55

- ③ Movie: Until September (cc)

12 MIDNIGHT

- ② Movie: Avalanche (1978). Rock Hudson, Mia Farrow.
- ③ Eye on Hollywood
- ④ Twilight Zone
- ⑤ Masterpiece Theatre—The Irish R.M. (cc)

12:30

- ④ David Letterman
- ⑤ Naked City
- ⑥ New \$100,000 Name That Tune

⑨ Best of Saturday Night Live

- ⑩ Space: 1999
- ⑪ Movie: Quatermass II
- ⑫ Movie: Monty Python's the Meaning of Life
- 12:45
- ⑤ Movie: Heat and Dust
- 1:00
- ⑦ Movie: More Than a Miracle (1967). Omar Sharif, Sophia Loren.
- ⑧ Joe Franklin

1:30

- ④ ⑪ News

1:32

- ⑤ Hogan's Heroes

1:35

- ④ Movie: Nightmares

2:00

- ② News
- ④ Sally Jessy Raphaël
- ⑤ Movie: Speedway (1968). Elvis Presley, Nancy Sinatra.
- ⑥ Movie: Blondie Brings Up Baby (1939). Penny Singleton, Arthur Lake.

2:02

- ⑤ Movie: Navajo Joe (1966). Burt Reynolds, Aldo San Brell.

2:15

- ⑦ Movie: Going Berserk

2:30

- ④ Ben Casey

3:00

- ⑤ Movie: Kipperbang

3:20

- ⑥ Movie: The Highest Honor

3:30

- ④ Ben Casey

⑪ F Troop

3:45

- ⑦ Movie: Ziggy Stardust

3:57

- ⑤ Rituals

4:00

- ⑧ Joe Franklin
- ⑪ Emergency!

4:30

- ④ Here's Lucy
- ⑤ Movie: Teachers

5:00

- ④ Here's Lucy
- ⑤ News
- ⑥ Life of Riley

5:05

- ⑦ Yesteryear . . . 1927

5:30

- ④ Twenty-Minute Workout
- ⑦ Morning Stretch
- ⑪ News

**Thu., Sept. 5**

6:00

- ② ④ ⑦ News
- ⑤ What's Happening
- ⑥ Police Woman
- ⑦ Private Benjamin
- ⑧ New Jersey Nightly News
- ⑨ Rod & Reel

6:30

- ⑤ One Day at a Time
- ⑥ Benson
- ⑧ Nightly Business Report
- ⑨ Roughing It
- ⑩ Movie: It's a Dog's Life

7:00

- ② ④ ⑦ News
- ⑤ M\*A\*S\*H
- ⑥ Bosom Buddies
- ⑦ Jeffersons
- ⑧ Food for Thought

② Nightly Business Report

- ③ Inside the NFL
- ④ Movie: The Miracle Woman

7:30

- ② Wheel of Fortune
- ③ Family Feud
- ④ Archie Bunker's Place
- ⑤ Entertainment Tonight
- ⑥ Sale of the Century
- ⑦ News
- ⑧ MacNeil/Lehrer NewsHour
- ⑨ Long Island Report

8:00

- ② Magnum, P.I.
- ③ Cosby Show
- ④ P.M. Magazine
- ⑤ Movie: Inside the Third Reich. See 9/4, 8 p.m. (Part 2 of 2.)
- ⑥ News
- ⑦ Movie: Friendships, Secrets and Lies (1979). Cathryn Damon, Shelley Fabares.
- ⑧ Sting: The Controversy of FBI Undercover Operations
- ⑨ Video Music Box
- ⑩ Movie: The Black Stallion Returns
- ⑪ Movie: Day for Night
- ⑫ Movie: Sacred Ground

8:30

- ④ Family Ties
- ⑤ Carol Burnett
- ⑥ Tic Tac Dough
- ⑦ Currents

9:00

- ② Simon & Simon
- ③ Cheers
- ④ Merv Griffin
- ⑤ Movie: Marco Polo. Ken Marshall, Burt Lancaster. (Part 3 of 5.)
- ⑥ A Walk Through the 20th Century (cc)
- ⑦ Here's to Your Health
- ⑧ Made in the USA
- ⑨ Special: Tiger-Eye Fight of the Month

9:30

- ④ Night Court
- ⑤ This Old House (cc)

10:00

- ② Hometown
- ③ Hill Street Blues
- ④ ⑪ News
- ⑤ 20/20 (cc)
- ⑥ Memories of War
- ⑦ Soundstage
- ⑧ Tony Brown's Journal
- ⑨ Movie: All the Right Moves
- ⑩ Movie: One Deadly Summer
- ⑪ The Honeymooners . . . The Lost Episodes (cc)

10:30

- ③ Doctor Who

11:00

- ② ④ ⑦ News
- ⑤ WKRP in Cincinnati
- ⑥ Off-Track Betting
- ⑦ Odd Couple
- ⑧ Doctor Who
- ⑨ Switch On Japan
- ⑩ Movie: Leave 'Em Laughing
- ⑪ Movie: All-American Girls in Heat

11:30

- ② Tennis: U.S. Open Tennis Championships Highlights
- ③ Tonight Show
- ④ Kojak
- ⑤ Nightline
- ⑥ Billy Graham Crusade
- ⑦ Honeymooners
- ⑧ Long Island Report
- ⑨ Apt. 2-C Starring George Carlin

12 MIDNIGHT

- ② Movie: Start the Revolution Without Me (1970). Gene Wilder, Donald Sutherland. Hip swashbuckler set in revolutionary France.
- ③ Eye on Hollywood
- ④ Twilight Zone
- ⑤ Movie: Beyond the Limit

12:15

- ⑦ Movie: Monika

12:30

- ④ David Letterman
- ⑤ Naked City
- ⑥ New \$100,000 Name That Tune
- ⑦ Best of Saturday Night Live
- ⑧ Space: 1999
- ⑨ Movie: A Night in Heaven

12:45

- ⑤ Movie: Aphrodite

1:00

- ⑦ Movie: Cromwell (1970). Richard Harris, Alec Guinness.
- ⑧ Joe Franklin

1:30

- ④ ⑪ News

1:32

- ⑤ Hogan's Heroes

1:50

- ③ Inside the NFL

2:00

- ② News
- ③ Sally Jessy Raphaël
- ④ Movie: Kid Galahad (1962). Elvis Presley, Charles Bronson. Elvis steps in the ring.
- ⑤ Lifestyles of the Rich and Famous
- ⑥ Movie: The Wicked Lady
- ⑦ Movie: Hanna K.

2:02

- ⑧ Movie: The Enforcer (1951). Humphrey Bogart, Zero Mostel. Bogie on the right side of the law, busting crime ring.

2:30

- ④ Ben Casey

2:50

- ⑥ Movie: Carnal Knowledge

3:00

- ① Children Between Life and Death

3:30

- ④ Ben Casey

3:45

- ⑤ Movie: Sacred Ground

3:56

- ⑤ Rituals

4:00

- ⑧ Joe Franklin
- ⑨ Emergency!
- ⑩ Movie: The Miracle Woman

4:30

- ④ Here's Lucy

4:35

- ⑤ Movie: All the Right Moves

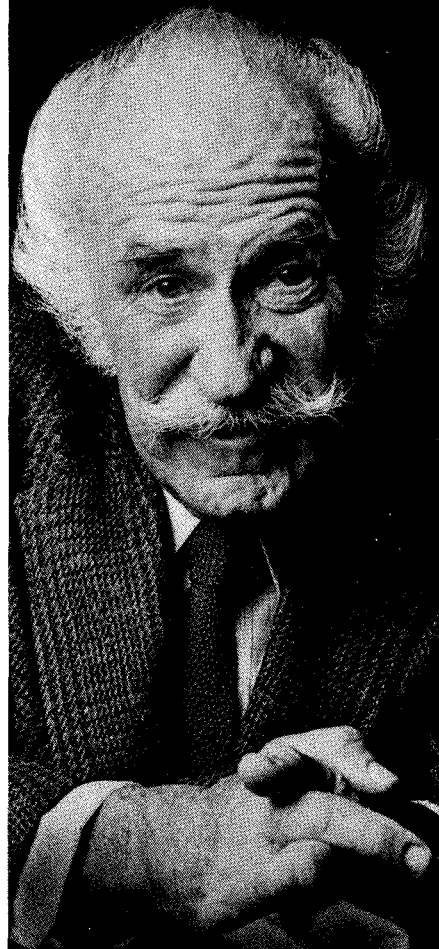
5:00

- ④ Here's Lucy
- ⑤ News
- ⑥ It's Your Business

5:30

- ④ Twenty-Minute Workout
- ⑦ Morning Stretch
- ⑧ News
- ⑨ King of the Beasts

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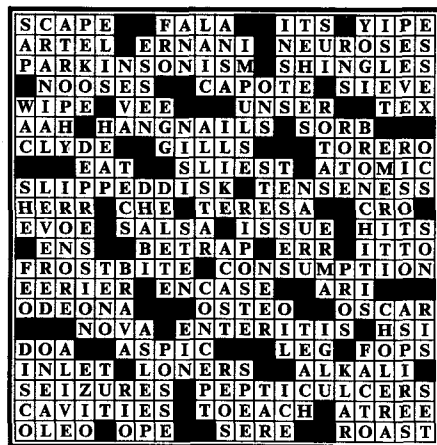
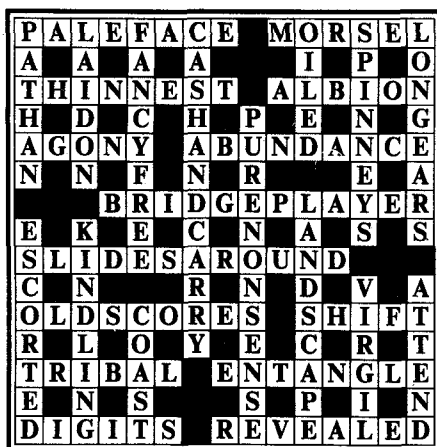
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## TELEVISION

Fri., Sept. 6

6:00

- 2 11 News
- 3 What's Happening
- 4 Police Woman
- 5 Private Benjamin
- 6 New Jersey Nightly News
- 7 Motorweek
- 8 Movie: Roller Boogie
- 9 Movie: Oxford Blues

6:30

- 5 One Day at a Time
- 6 Benson
- 7 Nightly Business Report
- 8 Victory Garden

7:00

- 2 11 News
- 3 M\*A\*S\*H
- 4 Bosom Buddies
- 5 Jeffersons
- 6 Capitol Journal
- 7 Nightly Business Report
- 8 Movie: Flashpoint

7:30

- 2 Wheel of Fortune
- 3 Family Feud
- 4 Archie Bunker's Place
- 5 Entertainment Tonight
- 6 Sale of the Century
- 7 News
- 8 MacNeil/Lehrer NewsHour
- 9 Long Island Report

8:00

- 2 Bugs Bunny Mad World of Television
- 3 Knight Rider
- 4 P.M. Magazine
- 5 Webster (cc)
- 6 News
- 7 Baseball: Oakland A's vs. Yankees
- 8 Smithsonian World
- 9 Video Music Box
- 10 Movie: Revenge of the Ninja
- 11 Movie: Cal
- 12 Movie: Once Upon a Time in America (cc)

8:30

- 2 No Place Like Home
- 3 Rituals
- 4 Saturday Sneak Peek and Fun Fit Test (cc)
- 5 Tic Tac Dough
- 6 Wall Street Week

9:00

- 2 Movie: Mickey Spillane's Margin for Murder (1981). Kevin Dobson, Charles Hallahan.
- 3 Motown Revue Starring Smokey Robinson
- 4 Merv Griffin
- 5 Benson (cc)
- 6 Movie: Marco Polo. Ken Marshall, Burt Lancaster. (Part 4 of 5.)
- 7 Shakespeare Plays—The Comedy of Errors, with Dame Wendy Hiller and Roger Daltby (of the Who).
- 8 Movie: Manhattan Merry-Go-Round (1938). Leo Carrillo, Ann Dvorak.
- 9 Masterpiece Theatre—The Citadel
- 10 Movie: Red Dawn

9:30

- 7 Off the Rack (cc)
- 8 Movie: Hardbodies (cc)

10:00

- 6 Miami Vice
- 7 News
- 8 Life's Most Embarrassing Moments #5
- 9 Eye on Dance
- 10 Movie: The 4th Man

10:30

- 11 News
- 12 Alive From Off Center
- 13 Doctor Who

11:00

- 2 11 News
- 3 WKRP in Cincinnati
- 4 Bizarre
- 5 Odd Couple
- 6 Sneak Previews
- 7 Doctor Who
- 8 Switch On Japan
- 9 1st & Ten
- 10 Movie: Bodies in Heat

11:30

- 2 Tennis: U.S. Open Tennis Championships Highlights
- 3 Tonight Show
- 4 Kojak
- 5 Nightline
- 6 Billy Graham Crusade
- 7 Homeymooners
- 8 Movie: Anna Christie (1930). Greta Garbo, Charles Bickford.
- 9 Long Island Report
- 10 Movie: The Woman in Red (cc)

12 MIDNIGHT

- 2 Movie: The Fury (1978). Kirk Douglas, John Cassavetes, Amy Irving. A Brian De Palma special, replete with nonsense and head-spinning effects.
- 3 Eye on Hollywood
- 4 Twilight Zone
- 5 Movie: Skyline
- 6 Elton John Breaking Hearts Tour

12:30

- 4 Friday Night Videos
- 5 Naked City
- 6 New York Hot Tracks
- 7 Best of Saturday Night Live
- 8 Space: 1999
- 9 Movie: Tempting Roomates

1:00

- 2 Joe Franklin
- 3 Movie: Fame

1:30

- 11 News

1:32

- 5 America's Top Ten

1:45

- 10 Movie: The Pit

2:00

- 2 News
- 3 Movie: Daughter of the Mind (1969). Ray Milland, Gene Tierney.
- 4 Movie: Jailhouse Rock (1957). Elvis Presley, Dean Jones.
- 5 Solid Gold
- 6 Movie: My Tutor

2:02

- 2 Movie: High Velocity (1977). Ben Gazzara, Britt Ekland.

2:27

- 2 Record Guide

2:30

- 8 Sally Jessy Raphael

2:47

- 2 Movie: This Child Is Mine (1974). Stephen Young, James Craig.

3:00

- 4 Music City USA
- 11 Kung Fu

3:20

- 10 Movie: Under Fire (cc)

3:30

- 4 Hit City
- 5 Movie: Starfighters
- 6 Movie: Vertigo

3:40

- 5 Movie: Dark Places

3:50

- 7 New \$100,000 Name That Tune

4:00

- 4 Ben Casey
- 11 Emergency!

4:08

- 2 Newsmakers

4:38

- 2 Movie: Shootout (1971). Gregory Peck, Robert F. Lyons.

5:00

- 4 Ben Casey
- 5 News
- 11 U.S. Farm Report

5:10

- 5 Movie: Alice's Adventures in Wonderland

5:30

- 11 News

5:40

- 11 1st & Ten

Mon., Sept. 9

6:00

- 2 11 News
- 3 What's Happening
- 4 Hart to Hart
- 5 Private Benjamin
- 6 New Jersey Nightly News
- 7 Woodwright's Shop
- 8 Movie: Space Raiders
- 9 Pick Me Up at Peggy's Cove

6:30

- 5 One Day at a Time
- 6 Benson
- 7 Nightly Business Report
- 8 This Old House (cc)
- 9 Jo's Song

7:00

- 2 11 News
- 3 M\*A\*S\*H
- 4 \$100,000 Pyramid
- 5 Jeffersons
- 6 Movie: Best of Britain. Actors David Niven, John Justin, John Clements, Marius Goring; producer/directors Emerich Pressburger, Michael Powell; and cameraman Jack Cardiff express their opinions.
- 7 Nightly Business Report
- 8 I'm a Fool
- 9 Movie: Oxford Blues

7:30

- 2 Wheel of Fortune
- 3 New Newlywed Game
- 4 Archie Bunker's Place
- 5 Entertainment Tonight
- 6 Benny Hill
- 7 News
- 8 MacNeil/Lehrer NewsHour
- 9 Long Island Report
- 10 Fraggie Rock (cc)

8:00

- 2 Scarecrow and Mrs. King
- 3 TV's Bloopers and Practical Jokes
- 4 Movie: The Far Pavilions. Ben Cross, Amy Irving, Omar Sharif, John Gielgud. The gamut of grand emotions, set against exotic background (India). (Part 1 of 3.)
- 5 Hardcastle and McCormick (cc)
- 6 News
- 7 Movie: Smile (1975). Bruce Dern, Barbara

- Feldon. Satirical look at middle-class life, through prism of beauty contest.
- 8 Wild America (cc)
- 9 Video Music Box
- 10 Movie: Mussolini: The Decline and Fall of Il Duce (cc)
- 11 Movie: Entre Nous
- 12 Faerie Tale Theatre (cc)

8:30

- 2 Family Feud
- 3 Adam Smith's Money World
- 4 Profiles of Nature (cc)

9:00

- 2 Kate & Allie
- 3 Movie: Love Child (1982). Amy Madigan, Beau Bridges.
- 4 Pro Football: Washington Redskins vs. Dallas Cowboys
- 5 Movie: Singin' in the Rain (1952). Gene Kelly, Debbie Reynolds, Donald O'Connor, Jean Hagen. Exuberant dancing and singing, startling cynicism.
- 6 New World Visions—New American Art and the Metropolitan Museum (1680-1914). Vincent Scully examines evolution from Colonial craftsman's culture to reverence for American landscape 200 years later. (cc)
- 7 Survival Special (cc)
- 8 Form Comes Out of Chaos
- 9 Movie: Yentl (cc)
- 10 Movie: Until September

9:30

- 2 Newhart
- 3 Talking TV Blues
- 4 Not Necessarily the News

10:00

- 2 Cagney & Lacey
- 3 11 News
- 4 My Heart, Your Heart
- 5 National Geographic Special—Four Americans in China (cc)
- 6 Comedy With Monteith and Rand
- 7 Movie: Mother Lode
- 8 Movie: Vertigo

10:30

- 10 Doctor Who

11:00

- 2 11 News
- 3 WKRP in Cincinnati
- 4 Bizarre
- 5 Odd Couple
- 6 Mystery!—Rumpole of the Bailey (cc)
- 7 Doctor Who
- 8 Switch On Japan
- 9 Movie: The Playgirl

11:30

- 2 Simon and Simon
- 3 Best of Carson
- 4 Kojak
- 5 Hawaii Five-O
- 6 Homeymooners
- 7 Long Island Report
- 8 Movie: Teachers

11:50

- 11 Movie: The Exterminator

12 MIDNIGHT

- 2 News
- 3 Twilight Zone
- 4 The Bouncer

12:15

- 10 Movie: Rules of the Game

12:30

- 2 David Letterman
- 3 Naked City

# TELEVISION

**7** Nightline  
**8** Best of Saturday Night Live  
**11** Space: 1999  
**12** Movie: Star 80

12:40  
**2** Movie: Crooks and Coronets (1970). Telly Savalas, Edith Evans.

1:00  
**2** Movie: Live a Little, Love a Little (1968). Elvis Presley, Michelle Carey.  
**9** Joe Franklin

1:20  
**5** Movie: Until September

1:30  
**4** **11** News

1:32  
**5** Hogan's Heroes

1:35  
**11** Movie: The Highest Honor

2:00  
**2** News  
**4** Price Is Right  
**5** Movie: The Fortune Cookie (1966). Jack Lemmon, Walter Matthau. Billy Wilder directed, and Matthau won an Oscar as a shyster lawyer.  
**11** Christian Children's Fund

2:02  
**5** Get Smart

2:30  
**4** Ben Casey  
**11** Movie: Blondie for Victory (1942). Penny Singleton, Arthur Lake.  
**12** Movie: Next Year If All Goes Well

2:32  
**5** Best of Midday

3:15  
**5** Movie: Heat and Dust

3:20  
**11** Movie: The Sword of the Valiant

3:30  
**4** Ben Casey

3:32  
**5** Off the Set

4:00  
**9** Joe Franklin  
**11** Abbott and Costello

4:30  
**4** Here's Lucy  
**11** Biography: Mark Twain

5:00  
**4** Here's Lucy  
**9** News

**11** Life of Riley

5:05  
**12** Yesteryear... 1927

5:30  
**2** Twenty-Minute Workout  
**7** Morning Stretch  
**11** News  
**5** Movie: Treasure in the Caves

**Tue., Sept. 10**

6:00  
**2** **4** **7** News  
**5** What's Happening  
**9** Hart to Hart  
**11** Private Benjamin  
**12** New Jersey Nightly News  
**24** Aloha China  
**11** Movie: Six Weeks  
**5** Movie: Leave 'Em Laughing

6:30  
**2** One Day at a Time  
**11** Benson  
**12** Nightly Business Report  
**24** Kathy's Kitchen

7:00  
**2** **4** **7** **9** News  
**5** M\*A\*S\*H  
**11** Jeffersons  
**12** Profiles of Nature  
**13** Nightly Business Report  
**11** Movie: The Pope of Greenwich Village

7:30  
**2** Wheel of Fortune  
**4** New Newlywed Game  
**5** Archie Bunker's Place  
**7** Entertainment Tonight  
**9** Baseball: Mets vs. St. Louis Cardinals  
**11** News  
**12** MacNeil/Lehrer NewsHour  
**24** Long Island Report

8:00  
**2** Movie: Kenny Rogers as the Gambler, Part II—The Adventure Continues (1980). (Part 2 of 2.)  
**4** A-Team  
**5** Movie: The Far Pavilions. See 9/9, 8 p.m. (Part 2 of 3.)  
**7** Who's the Boss? (cc)  
**11** Barney Miller  
**12** The Pallisers  
**13** Video Music Box  
**11** Movie: Tightrope (cc)  
**12** Movie: One Deadly Summer  
**5** Movie: The Grey Fox

8:30  
**7** Three's a Crowd (cc)

**11** Baseball: Yankees vs. Milwaukee Brewers  
**12** Innovation

9:00  
**2** Riptide  
**7** Moonlighting (cc)  
**12** Nova (cc)  
**24** Masterpiece Theatre—The Irish R.M. (cc)  
**11** Ming Garden  
**12** Movie: Pauline at the Beach

9:30  
**11** Made in the USA

9:35  
**5** Best of Bizarre 67 (cc)

10:00  
**2** West 57th  
**4** Remington Steele  
**5** News  
**7** Life's Most Embarrassing Moments #4 (cc)  
**12** Quest for the Killers—The Kuru Mystery  
**24** Poldark  
**11** America Undercover: UFO's—What's Going On?  
**5** Paper Chase

10:15  
**9** Kiner's Korner  
**11** Movie: Oh! What a Lovely War

10:30  
**9** Greats of the Game  
**12** Doctor Who

11:00  
**2** **4** **7** **11** News  
**5** WKRP in Cincinnati  
**9** Bizarre  
**12** Doctor Who  
**13** Switch On Japan  
**11** Movie: Under Fire (cc)  
**5** Movie: The Wicked Lady  
**12** Movie: Boarding School

11:30  
**2** Magnum, P.I.  
**4** Tonight Show  
**5** Kojak  
**9** Hawaii Five-O  
**11** Odd Couple  
**12** Made in the USA  
**24** Long Island Report

**12 MIDNIGHT**  
**7** Nightline  
**11** Honeymooners  
**12** SCTV

12:30  
**4** David Letterman  
**5** Naked City  
**7** Eye on Hollywood  
**9** Best of Saturday Night Live  
**11** Space: 1999

12:35  
**11** Movie: Day for Night

12:40  
**2** McCloud

12:45  
**5** Movie: My Tutor  
**12** Movie: Roadhouse 66

1:00  
**7** Movie: To Find a Man (1972). Lloyd Bridges, Phyllis Newman.  
**9** Joe Franklin

1:15  
**11** Movie: Beyond the Limit

1:30  
**4** **11** News

1:32  
**5** Hogan's Heroes

2:00  
**2** News  
**4** Price Is Right  
**5** Movie: The Owl and the Pussycat (1970). Barbra Streisand, George Segal.  
**11** Start of Something Big

2:02  
**5** Movie: The Bullet Train

2:30  
**4** Ben Casey  
**5** Movie: Aphrodite  
**12** Movie: Apocalypse Now

3:00  
**11** Movie: Blondie Goes Latin (1941). Penny Singleton, Arthur Lake.

3:05  
**11** Movie: Tightrope (cc)

3:30  
**4** Ben Casey

4:00  
**9** Joe Franklin  
**5** Movie: Kavik the Wolf Dog

4:30  
**4** Here's Lucy  
**11** Biography: Woodrow Wilson

5:00  
**4** Here's Lucy  
**9** News  
**11** Life of Riley

5:05  
**11** America Undercover: UFO's—What's Going On?

5:30  
**2** Twenty-Minute Workout  
**7** Morning Stretch  
**11** News

## Weekend, Sept. 7-8

**Sat., Sept. 7**

6:00  
**4** Carrascolendas  
**5** Pattern for Living  
**9** David Toma  
**11** Wall Street Journal Report

6:30  
**2** Patchwork Family  
**4** Sonrisas  
**5** Insight  
**7** Greatest Sports Legends—Warren Spahn  
**9** Face-off  
**11** Wild Kingdom  
**12** Movie: The Magic of Lassie

7:00  
**4** Vegetable Soup  
**5** World Tomorrow  
**7** Davey and Goliath  
**9** New Jersey People  
**11** Pink Panther  
**5** Sign of Four

7:30  
**2** Kidsworld  
**4** Cliffwood Avenue Kids  
**5** Wonderama  
**7** Little Prince  
**9** In Depth  
**11** Josie and the Pussycats

8:00  
**2** The Biskitts  
**4** Snorks  
**5** Movin' On  
**7** Bugs Bunny/Loonies  
**9** Tunes Comedy Hour  
**12** Straight Talk

**11** Voltron  
**12** Adam Smith's Money World  
**5** Movie: Ambush

8:30  
**2** Get Along Gang  
**4** Pink Panther & Sons  
**11** Hee Haw  
**12** Wall Street Week  
**11** Movie: Hardly Working

9:00  
**2** Jim Henson's Muppet Babies  
**4** Smurfs  
**5** Star Search '85  
**7** Ewoks/Droids Adventure Hour  
**9** Battlestar Galactica  
**12** McLaughlin Group

9:30  
**2** Dungeons and Dragons  
**7** Turbo Teen  
**11** Puttin' on the Hits  
**12** Washington Week in Review  
**5** Movie: Wonder Man

10:00  
**2** Bugs Bunny/Road Runner  
**5** Bionic Woman  
**7** Super Powers Team: Falactic Guardians/Fun Fit  
**9** Wrestling  
**11** Soul Train  
**12** Toward a More Effective Defense  
**11** Inside the NFL

10:30  
**4** Alvin and the

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# TELEVISION

Chipmunks  
 Scooby's Mystery  
 Funhouse/Fun Fit

11:00  
 Storybreak  
 Kidd Video  
 Movie: The New Daughters of Joshua Cabe (1976). James McIntire, Jeanette Noland.  
 B. J. and the Bear  
 International All-Star Wrestling  
 Tony Brown's Journal  
 Movie: Sinbad and the Eye of the Tiger  
 Movie: A Minor Miracle

11:30  
 Land of the Lost  
 Mr. T  
 The Littles  
 Open Mind  
 Movie: Romancing the Stone (cc)

12 NOON  
 Tennis: U.S. Open Tennis Championships  
 Spiderman and His Amazing Friends  
 Weekend Specials (cc)  
 Those Amazing Animals  
 College Football: Temple University vs. Boston College  
 Vietnam: A Television History—Roots of War. (Part 1 of 13.)  
 Gourmet Cooking

12:30  
 Incredible Hulk  
 Special: The 89th Annual Cheyenne Frontier Days Rodeo  
 American Bandstand  
 This Old House (cc)

1:00  
 Movie: Battling Hooper (1937). James Cagney, William Frawley.  
 Fame  
 Movie: The Great Alligator (1981). Barbara Bach, Mel Ferrer.  
 Last Chance Garage  
 Justin Wilson's Louisiana Cookin' (cc)  
 Not Necessarily the News  
 Movie: The Westerner

1:30  
 New York Hot Tracks  
 Saving Energy  
 Square Foot Gardening  
 Movie: The Magic of Lassie  
 Movie: The Sword of the Valiant

2:00  
 Wonder Woman  
 Woodwright's Shop  
 Motorweek  
 Movie: The Night of the Shooting Stars

2:30  
 Family Feud  
 Race for #1  
 Victory Garden  
 Gourmet Cooking

3:00  
 Major League Baseball: An Inside Look  
 Movie: Executioners of Death (1979)  
 College Football: Florida State vs. Nebraska  
 Movie: Alice, Sweet Alice (1977). Linda Miller, Mildred Clinton.  
 Square Foot Gardening  
 Magic of Oil Painting  
 Movie: Nightmares

3:15  
 Baseball: Mets vs. Los

Angeles Dodgers or Philadelphia Phillies vs. San Diego Padres

3:30  
 This Week in Baseball  
 New York's Master Chefs  
 Justin Wilson's Gourmet Cookin' (cc)  
 Video Jukebox  
 Faerie Tale Theatre (cc)

4:00  
 Emergency!  
 On Stage at Wolf Trap  
 House for All Seasons (cc)  
 Movie: Educating Rita (cc)  
 Movie: Manhattan

4:30  
 Last Chance Garage (cc)  
 Movie: The Right Stuff (cc)

5:00  
 Mission: Impossible  
 Vega\$  
 Solid Gold  
 Nova (cc)  
 Lifeline (cc)  
 Movie: My Favorite Year

6:00  
 News  
 What's Happening Now  
 Wrestling  
 Puttin' on the Hits  
 Survival Special (cc)  
 Made in the USA  
 POV  
 Movie: Dreamscape  
 Movie: Rules of the Game

6:30  
 News  
 Small Wonder  
 Dance Fever  
 Newsview

7:00  
 News  
 Prime of Your Life  
 Too Close for Comfort  
 Jeffersons  
 Family Classics—The Last of the Mohicans  
 Wall Street Week  
 Washington Week in Review  
 Movie: Love Letters

7:30  
 Wheel of Fortune  
 Fight Back  
 Archie Bunker's Place  
 Weekend Style  
 Movie: Panic on the 5:22 (1974). Ina Balin, Bernie Casey.  
 At the Movies  
 Wild America  
 Inside Albany  
 McLaughlin Group

8:00  
 Airwolf  
 Different Strokes  
 Movie: The Caretakers (1963). Polly Bergen, Robert Stack, Joan Crawford. West Coast mental institution, with Joan as a nurse.  
 T. J. Hooker (cc)  
 Baseball: Oakland A's vs. Yankees  
 Nature of Things  
 On Stage at Wolf Trap  
 Mystery!—Rumpole of the Bailey  
 Movie: Teachers (cc)  
 Movie: Night of the Shooting Stars  
 Paper Chase

8:30  
 Our Time

9:00  
 Movie: Dark Night of the Scarecrow (1981). Charles Durning, Robert F. Lyons.  
 Gimme a Break  
 Love Boat (cc)  
 Movie: Marco Polo. Ken Marshall, Burt Lancaster. (Part 5 of 5.)  
 Mystery!—Rumpole of the Bailey (cc)  
 The Blade on the Feather  
 Hello Jerusalem  
 Movie: Romancing the Stone (cc)  
 Movie: Revenge of the Nerds

9:30  
 Talking TV Blues

10:00  
 Hunter  
 News  
 Creative Edge—Lynn Harrell. Renowned cellist on tour, recording in London, teaching in his NYC home, performing with Juilliard students.  
 Ming Garden  
 On Location: Steven Wright  
 Movie: Manhattan

10:30  
 Black News  
 News  
 Mark Russell Comedy Special

11:00  
 News  
 Movie: The Mirror Crack'd (1980). Elizabeth Taylor, Rock Hudson, Angela Lansbury, Kim Novak, Tony Curtis.  
 Wrestling  
 Tales From the Darkside  
 Movie: Dracula (1931). Bela Lugosi, David Manners. The original nail- and neck-biter, directed by Tod Browning.  
 Not Necessarily the News  
 Best of Bizarre 67 (cc)  
 Movie: Kinky Business

11:30  
 Saturday Night Live  
 News (cc)  
 Movie: Volcano (1969). Diane Baker, Maximilian Schell.  
 Movie: Tightrope (cc)  
 Movie: Catherine & Co.

11:45  
 Sports People  
 Movie: The Car (1977). James Brolin, Kathleen Lloyd.

12 MIDNIGHT  
 Movie: Play Misty for Me (1971). Clint Eastwood, Jessica Walter. D.J. and a lethal clinging vine. Cool Monterey, sharp kitchen knife.  
 Off-Track Betting  
 Movie: Rules of the Game

12:30  
 Movie: A Taste of Evil (1971). Barbara Stanwyck, William Windom.  
 Movie: Kinky Ladies of Bourbon Street

1:00  
 Joe Forrester  
 Movie: Now and Forever

1:10  
 Movie: Without Love (1945). Spencer Tracy,

Katharine Hepburn.  
 1:30  
 Movie: All the Right Moves  
 1:45  
 Movie: Murph the Surf (1975). Robert Conrad, Donna Mills.

2:00  
 Ben Casey  
 Movie: Berserk (1967). Joan Crawford, Ty Hardin. Joan emcees a circus of horrors.  
 News  
 Movie: That Obscure Object of Desire

2:13  
 Movie: Pete 'n' Tillie (1972). Walter Matthau, Carol Burnett. Matthau's bachelor woos Burnett.

2:30  
 At the Movies

2:40  
 Movie: The Right Stuff (cc)

3:00  
 Movie: Dark Journey (1937). Vivien Leigh, Conrad Veidt.  
 Movie: Up the Sandbox (1972). Barbra Streisand, David Selby.  
 Movie: The Big Score

3:30  
 Movie: It Conquered the World (1956). Peter Graves, Beverly Garland, Lee Van Cleef.

3:45  
 Movie: Heatwave

4:27  
 Movie: Invasion From Inner Earth (1977). Paul Bentzen, Debbie Pick.

4:30  
 Movie: Teachers (cc)

5:00  
 News  
 Life of Riley

5:30  
 News

5:50  
 Time for Timothy

Sun., Sept. 8

6:00  
 In Depth  
 Insight  
 Movie: Choppy and the Princess

6:30  
 Kidsworld  
 Agriculture USA  
 Black News  
 Christopher Closeup  
 New Jersey People  
 Movie: On Golden Pond

6:45  
 Davey and Goliath

7:00  
 Hot Fudge  
 Joy of Gardening  
 Hour of Power  
 Faith for Today  
 Face-off  
 Old Time Gospel Hour

7:30  
 Channel 2 the People  
 Journey to Adventure  
 This Is the Life  
 Make Peace With Nature  
 Sesame Street (cc)  
 Once Upon a Midnight Dreary

8:00  
 Way to Go  
 Here's Lucy  
 Jimmy Swaggart  
 Insight  
 Millionaire Maker  
 Frederick K. Price

8:30  
 For Our Times  
 Baseball Bunch  
 World of Photography  
 Day of Discovery  
 Mister Rogers' Neighborhood  
 Movie: Reno and Doc  
 Movie: The Bugs Bunny/Road Runner Movie

9:00  
 Sunday Morning  
 Kids, Inc.  
 Movie: Courage of Lassie (1946). Elizabeth Taylor, Frank Morgan.  
 Tiempo  
 Oral Roberts  
 Jackson Five  
 Sesame Street (cc)

9:30  
 Positively Black  
 News Conference  
 Point of View  
 Gobots  
 Reading Rainbow

10:00  
 Face the Nation  
 Essence  
 That's Hollywood  
 Sunday Mass  
 The Transformers  
 Fraggle Rock (cc)  
 Movie: My Favorite Year (cc)

10:30  
 Visiones  
 Entertainment This Week  
 Meet the Mayors  
 Three Stooges  
 Family Classics—The Last of the Mohicans  
 Life on Earth: Lords of the Air

11:00  
 Taking Advantage  
 First Estate: Religion in Review  
 Movie: Born Free (1966). Virginia McKenna, Bill Travers.  
 David Toma Show  
 Movie: Hold That Ghost (1941). Bud Abbott, Lou Costello.  
 Wild America (cc)  
 Movie: The Night of the Shooting Stars

11:30  
 Newsmakers  
 Today in New York  
 This Week With David Brinkley  
 World Tomorrow  
 Soapbox II  
 Wall Street Week  
 Movie: Kidco

12 NOON  
 Seeing Stars  
 Meet the Press  
 Hour of Power  
 Currents  
 Tony Brown's Journal  
 Paper Chase

12:30  
 NFL Today  
 NFL '85  
 Sportsbeat  
 Movie: Pack Up Your Troubles (1932). Stan Laurel, Oliver Hardy.  
 Inside Albany  
 Movie: High Gear (1932). Jackie Searl, James Murray.

1:00  
 Pro Football: Philadelphia Eagles vs. Giants (tentative)  
 Pro Football: Miami Dolphins vs. Houston Oilers  
 Movie: The Patsy (1964). Jerry Lewis, Ina Balin.  
 Like It Is  
 Movie: Eat My Dust! (1976). Ron Howard, Christopher Norris.  
 Firing Line  
 Movie: For the First Time  
 Movie: The Man Who Loved Women (1983)

1:30  
 Movie: Funny Lady

2:00  
 Roots: The Next Generation—Chapter VI  
 Baseball: Oakland A's vs. Yankees  
 Shakespeare Plays—Comedy of Errors. See 9/6, 9 p.m.  
 World Chess Championship. Re-creation of match between champion Anatoly Karпов and challenger Gary Kasparov.  
 Movie: The Dresser

3:00  
 Movie: Convoy (1978). Kris Kristofferson, Ali MacGraw.  
 B. J. and the Bear  
 Movie: Jaws III  
 Movie: Bananas

4:00  
 Tennis: U.S. Open Tennis Championships  
 Pro Football: Jets vs. Los Angeles Raiders  
 Looks! How They Affect Your Life  
 Baseball: Mets vs. Los Angeles Dodgers  
 Innovation  
 Nature of Things  
 Movie: The Personals  
 Movie: Eating Raoul

4:30  
 Newton's Apple

5:00  
 Fame  
 Hollywood Close-up  
 This Week in Baseball  
 Made in the USA  
 Undersea World of Jacques Cousteau  
 Movie: Metalstorm  
 Movie: The Fabulous Adventures of Baron Munchausen

5:30  
 I'm a Big Girl Now  
 Movie: The Roots of Heaven (1958). Errol Flynn, Trevor Howard, Orson Welles.  
 Fraggle Rock (cc)

6:00  
 News  
 Movie: The Big Black Pill (1981). Robert Blake, Eileen Heckart.  
 Sporting Life  
 McLaughlin Group  
 Movie: Cloak and Dagger (cc)  
 Movie: Wuthering Heights

6:30  
 News  
 Tripods  
 Adam Smith's Money World  
 Movie: The Bugs Bunny/Road Runner Movie

# TELEVISION

7:00  
 2 60 Minutes  
 3 Punky Brewster  
 7 Ripley's Believe It or Not! (cc)  
 9 Street Hawk  
 10 Spaceflight  
 21 Inside Albany  
 11 Movie: Fame

7:30  
 4 Silver Spoons  
 21 Innovation

8:00  
 2 Murder, She Wrote  
 4 Special: Democratic Mayoral Candidate Debate  
 5 Star Search '85  
 7 World's Funniest Commercial Goofs #2  
 9 David Toma Show  
 11 Lifestyles of the Rich and Famous  
 13 Survival Special  
 21 Mystery!—Reilly: Ace of Spies (cc)  
 31 James Jones: Reveille to Taps  
 11 Movie: Mussolini: The Decline and Fall of Il Duce (cc)  
 11 Movie: The Dresser  
 5 Movie: Tighrope (cc)

8:30  
 9 Face-off

9:00  
 2 Movie: Kenny Rogers as the Gambler, Part II—The Adventure Continues (1983). (Part 1 of 2.)  
 4 Movie: Phobia (1980). Paul Michael Glaser.  
 5 Merv Griffin  
 7 Movie: Stripes (1981). Bill Murray, Harold Ramis.  
 9 New Jersey People  
 11 Start of Something Big  
 13 Masterpiece Theatre—The R.M. (cc)  
 21 Movie: Dinner at the Ritz (1937). David Niven, Paul Lukas.  
 31 The Prisoner

9:30  
 9 In Depth  
 11 David Bowie: Serious Moonlight

10:00  
 2 Trapper John, M.D.  
 3 11 News  
 9 Straight Talk  
 13 The Bouncer  
 31 The Blade on the Feather  
 11 Movie: On Golden Pond  
 11 Movie: Eating Raoul  
 5 Brothers (cc)

10:30  
 5 Sports Extra  
 11 From the Editor's Desk  
 13 Berlin Alexanderplatz—Punishment Will Come. Rainer Werner Fassbinder's adaptation of Alfred Döblin's novel of post-World War I Berlin. (Part 1 of 15.)  
 9 Washington  
 11 Movie: Ziggy Stardust

11:00  
 2 4 News  
 5 Off the Set  
 9 World Tomorrow  
 11 Odd Couple  
 5 The Honeymooners... The Lost Episodes (cc)

11:15  
 2 7 News

11:30  
 5 David Susskind  
 9 It Is Written  
 11 Honeymooners

11:45  
 2 Sports Update  
 2 Strictly Business  
 7 News  
 9 Movie: My Favorite Year (cc)

11:55  
 11 Movie: Until September (cc)

12 MIDNIGHT  
 2 Barnaby Jones  
 4 George Michael's Sports Machine  
 9 Jimmy Swaggart  
 11 Space: 1999  
 13 World Chess Championship. See 9/8, 2 p.m.  
 11 Movie: Wuthering Heights  
 11 Movie: The Night of the Shooting Stars

12:15  
 7 Sports Special

12:30  
 4 Greatest American Hero  
 7 Movie: The Executioner (1970). George Peppard, Joan Collins.

1:00  
 2 Barnaby Jones  
 9 Movie: The Kremlin Letter (1970). Bibi Andersson, Orson Welles.  
 11 Tales From the Darkside

1:20  
 5 Movie: Hollywood Hot Tubs

1:30  
 4 Ben Casey  
 5 World Vision  
 11 News

1:35  
 11 Movie: The Big Chill (cc)

2:00  
 2 News  
 11 Wall Street Journal Report

2:10  
 7 Movie: The Destroyers (1975). Michael Caine, Anthony Quinn, James Mason. Quinn a drug agent, Mason the kingpin, and Caine an assassin.

2:30  
 4 Positively Black  
 11 Movie: The Deadly Trap (1971). Faye Dunaway, Frank Langella.

3:00  
 11 First Estate: Religion in Review  
 5 Movie: Street Killing (1976). Andy Griffith, Bradford Dillman.

3:05  
 5 Movie: Metalstorm

3:25  
 11 Movie: Under the Volcano

4:30  
 11 Emergency!

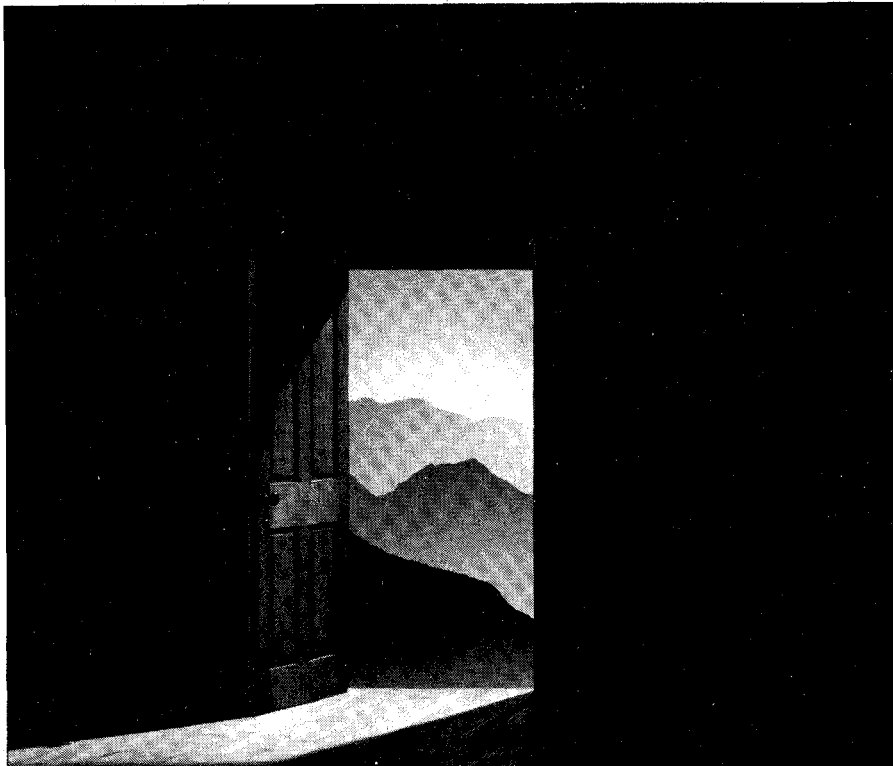
4:35  
 5 Paper Chase

5:00  
 5 News

5:20  
 11 Movie: Carnal Knowledge

5:30  
 7 Morning Stretch

5:35  
 5 Movie: Jaws III



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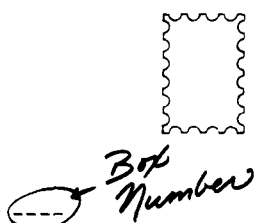
# STRICTLY PERSONALS

*Strictly Personals* is a weekly feature. New Rate: \$23.00 per line. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add \$15. for NYM Box number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. New York Magazine is not responsible for printing errors and omissions. When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published. Sending advertising circulars to Strictly Personals advertisers is not permitted.

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## STRICTLY PERSONALS

**Unbelievably Fabulous Blonde**—32, seeks handsome, witty, affluent, generous, professional, NYC man, 28-42. No substance abusers, (smoker OK). Note/photo/phone. NYM KK58.

**Stop In The Name Of Love**—Sensitive, romantic, brainy, zany, pretty, 36-year-old Jewish lady. Seeks happy, honest, bright, humorous, well-adjusted male, who is ready for a loving commitment. Note/photo. Photo, please. NYM EE50.

**I'm Not Kidding**—I'm a beautiful, bright, warm and successful woman. I want you to have a love of living life to its fullest, be strong, supportive and financially/professionally secure. Photo a must. Bio/photo. NYM LL96.

**Sexy, Slim, Successful**—Very pretty, green-eyed blond, professional, witty, athletic, warm. Seeks Jewish male counterpart, 32-43. Photo, please. NYM LL94.

**Are You The Man I'm Looking For?**—54 plus, physically fit, financially secure, enjoy Matisse as well as Woody Allen, only missing the companionship of a warm, fun-loving, attractive, slender, blue-eyed blond, financially independent artist to share movies, museums, theater, ballet, travel, long walks, quiet dinners, etc., Manhattan. NYM T680.

**Raven-Haired, Strikingly Pretty**—Sexy, warm and unpretentious, 32. NJ, almost PhD, of Greek heritage. Ready for love, marriage and a baby carriage. NYM J894.

**I'm A Lovely, Slim**—Exciting, 5'5", successful executive, who loves travel, ballet, movies, theater, music, tennis. If you are a 36-48, sensitive, attractive, loving, confident, successful man looking for love, family, respond with note/photo. NYM J991.

**Terrific**—That's what you are--an over 55, unmarried, tall, kind, educated, humorous, solvent, romantic, nice-looking man, looking for a terrific love, namely me--a Manhattan blond widow who is all of the above. NYM DD67.

**Single Jewish Male**—26, tall, handsome, excellent build. Seeks very pretty, Jewish female, 20-26, slim, intelligent, engaging, sincere. Photo/letter, please. NYM T606.

**Ivy League Alumnus**—Attractive, financially secure banker and writer, Wasp. Looking for attractive and charming, Seven Sisters alumna, 32-34, who is not divorced and who includes a family in her career plans. Someone in publishing, communications or education would be super. Photo, please. NYM T609.

**Liberated But Feminine?**—And looking for a long-term relationship? You, Manhattanite, about 40, independent, successful professional or executive woman, non-smoker. Me, good-looking, fit, empathetic, energetic physician. Come share my passion for classical music, art, theater, dining, travel, sunsets and love. Photo/note. NYM LL13.

**Jewish Mother's Dream**—Pretty, 27, woman attorney, tall, slim and adventurous, whose dreams include a life of excitement, fun, and raising a Jewish family. If you're professional, energetic, good-looking with a kind heart, write. Note/photo. NYM DD78.

**Help Celebrate**—A nice Jewish guy's 30th birthday. Successful, Ivy, corporate attorney, well-built, nice-looking, 5'6", athletic, varied interests, Upper East Side residence. Seeks serious relationship with attractive, petite/slim, well-educated, warm, sincere, non-smoking, Jewish female, 25-31. Photo/bio/photo. NYM E974.

**High Profile**—Beautiful NYC woman in the arts, never married, 30's, seeks fine Jewish man in horse racing for shared love of land, sport, entertaining, marriage, family. NYM EE01.

**Cinderella**—King's shoemaker looking to fit glass slipper on Ms. Perfect. Life will have storybook ending. Prince lives in castle with real moat. Monsters with shoe horns need not apply. Photo/photo. NYM EE12.

**Wanted: A Man**—Who is warm, giving, honest, has a sense of humor, and is content with his work and himself. I'm warm, attractive, 42, professional woman whose interests include tennis, psychology, music and theater. NYM EE66.

**Psychic RN**—Seeks male, 45-60, with interesting palm, warm heart, non-smoking. Photo. NYM EE68.

**Share The Magic Of Manhattan**—Newly-arrived, gorgeous, intellectual, medical lawyer. Wants to share intimacy, mutual respect, and emotional closeness, with a very bright, successful, high-achieving man, 35-50, who has sound values, emotional stability, good character and the ability to really care about one woman in a serious relationship. I'm loving, honest, very successful, very curvy (great body), sensual, elegant and sophisticated, seeking a kindred spirit as lifetime mate. Share my joy in Manhattan, fine food and wine, world travel, literature, theater, music, museums and art. I'm equally at home with physical fitness, racing cars, ice hockey and boating. But for the serendipity of this ad, we might never meet. Photo/photo/bio. NYM EE33.

**Singularly Attractive, Earthy Woman**—Seeks sensitive man, 58 plus, for bridge, tennis, dining, dancing, romancing. Not necessarily in that order. Enjoyment primary; perfection secondary. NYM EE43.

**Suffering Culture Shock**—Franco-anglo person would welcome meeting others in similar situation for friendship and mutual social introduction. Sense of humor important. NYM EE47.

**Sexy Mediterranean-Looking Lady**—37, of great heart and character. Seeks exceptional gentleman to be number one hug and best friend. NYM EE70.

**Romantic, Professional, Attractive**—Male, who is generous of spirit, seeks a kindred spirit; a well rounded lady who is not marriage-minded; for tender loving care and a fun loving romantic relationship. I would like to share your company at lunch, or afternoon cucumber sandwiches, dinner and perhaps more. State phone number and best time to call. POB 4360 Great Neck, NY 11027.

**Extremely Successful President**—Available for relationship with beautiful, exciting woman, to enjoy all the pleasures available to a great couple. Very handsome, athletic, varied interests. Jewish, 48, 5'9". NYM T653.

**Finder of New Loves**—For a beautiful, slim, vibrant, female, 32. Seeking an attractive, athletic, very successful, Jewish male, 30-40, who believes in happy endings. Photo a must. NYM S105.

**Still Searching**—For that special gal who's warm, cute, sensitive, affectionate, adventurous and fun-loving for dating and serious relationship. I'm 35, 5'9", slim, successful and all of the above. NYM S174.

**Beautiful, Brown-Eyed Brunette**—30's, bright, romantic, adventurous, likes music, photography, art, moonlight, wine, movies, travel, sports. Seeks warm, witty, wonderful man unafraid of commitment, to share love and life. NYM EE87.

**Fabulous Eyes**—Exciting, young, attractive female, 43, Jewish, professional, 5'6", great figure. Loves theater, travel, sports and fine dining. Looking for a caring and lasting relationship, 38-55. NYM T652.

**Happy, Secure, CT Man**—Seeks partner to share life's fun. She's a nice, warm, happy, pretty, tall, thin, Wasp, approx. 35-40. I'm a 6', non-smoker, widower, non-religious, over 50, pretty trim, own companies. Enjoy everything: travel, skiing, tennis, sailing, fishing, biking, photography, reading, fine restaurants, cooking, being home, going out, etc. My time is pretty free. Please send photo and note about your needs and wants. POB 2896, Westport, CT 06880.

**I Desire A Gentleman**—Who is intelligent, caring, pleased with his successes in life, 25-40. I'm 30, bright, warm, slender and attractive. My work requires that I keep my feet on the ground, but I would love to be swept off my feet. NYM S131.

**Sophisticated, Successful, Sweet**—Fun-loving, attractive, Manhattan professional woman. Seeks similar man, international type, 5'8" plus, 38 plus, who enjoys the finer things in life. Photo. NYM EE92.

**Handsome Attorney**—Jewish, tall, athletic, seeks a sagacious woman, 35-42. Photo/photo assures reply. NYM T640.

**"Bright, Witty, Personable, Attractive"**—Articulate (sometimes eloquent, sometimes sententious), intelligent, humane, warm", is what they say of me. Being compulsively truthful I add: over 50, fear-somely verbose, feisty and achingly in search of a similarly good, Jewish soul with whom this weary widow can share what there is yet to be. NYM T647.

**The Woman You Wish You Had Met**—Lady doctor, an exotic/striking beauty, 5'5", slim, Jewish, bright, open, creative, playful. Seeks authentic, kindred equal, 30 to mid-40's, happy, successful, enjoys his work. Bio/photo. NYM EE98.

**Selective Ladies, RSVP**—If not intimidated by looks, brains, wit, warmth, this Manhattan man, 34, could be for you. Enough said. NYM FF02.

**Attractive OK Guy**—Tallish, beat-up face, tender, gruff, caring, honest, romantic, young 55, divorced, bright, very successful, funny, cynical, lives in and loves penthouse with trees, flowers, birds, art. Loves (for others) skiing, jogging, tennis. For myself, theater, dining, movies (not films), Truro, East Hampton, Caribbean. Ready for long relationship. It would be nice if you are bright and very attractive, 35-45. Recent accurate photo a must. Phone, etc. NYM FF04.

**Good-Looking Entrepreneur**—42, 5'6", seeks pretty, bright, slim, Jewish, NYC woman, under 5'5" to share the good things in life. NYM T635.

**Attractive Woman**—Newly 50, lively, friendly, smart, Wasp, non-smoker, seeks special man. Write. NYM KK94.

**Stylish Lady**—Tall and trim, professional, 50's, loves to travel, seeks caring, sharing, male counterpart. NYM T663.

**Strictly Personals ads continued on next page.**



**STRICTLY PERSONALS**

**Ugly, Tall, Woman—5'9", 38, with big feet, totally insensitive, with no sense of humor or fun, seeks tall, ugly, poor man to share dull evenings. Photo/bio, please. NYM T654.**

**Conservadox Woman—26-36, sought by single Jewish male, well-established professional, very handsome, egalitarian, philoprogenitive, with eclectic interests, including the physical, the cerebral, inane. I am seeking an active, variegated woman with outstanding good-looks and panache. Bio and recent photo are essential. NYM T655.**

**Attractive, Barnard College Grad—Divorced, 50, seeks divorced/widowed man (45-60), who'd enjoy commitment to a special woman. I'm an established editor, love movies, sports and travel, am joyful and loyal to people I love, live in NYC. Are you a well-educated, open guy with a good sense of humor? Maybe we'd like each other. Your nice kids a plus. NYM T656.**

**Morris Co. Gal, 37—Seeks gregarious, savvy man, who stands tall in confidence and height, likes tinkering and touching, hates routine, wants re-marriage, one child, and career lady of spirited nature, who hasn't yet quit smoking and has fine appearance, healthy genes, hearty laugh, flashing eyes. Note/photo/phone, for coffee. NYM T657.**

**Educated, Beautiful, Tall Blond—Wants solid man, 6'2", 35-40. NYM T658.**

**Man For All Seasons—This 26-year-old, tall, very attractive, Jewish male, would love to meet a special woman to share his future with. Me, a man with everything to offer. You, a woman who likes skiing, travel, the outdoors and dining out. You're slim, a non-smoker and outgoing. Photo/bio/phone. NYM T659.**

**No Hype!—Lovely mom, self-made businesswoman, at home in the city or in the country, blond, 28, seeks loving, extremely attractive, wealthy, fun-loving, husband type, 35-45. I know you're out there, just can't seem to connect. Photo/photo/bio. Non-smoker, please. NYM T660.**

**Is Anybody Listening?—This CT attorney, 28, 6', 175, of many interests, is looking for a woman with the right stuff. If you are an intelligent, attractive and slightly crazy woman, I'd like to listen to you! Photo/note/photo. NYM T661.**

**Creampuff—Fabulously witty, bright, pretty, 35-year-old Jewish woman. Seeks sincere, secure, warm, witty, intelligent male to take over balance of warranty. No dealers, please. NYM S138.**

**Wonderfully Down-To-Earth—Single, Jewish female, Park Slope, 36, pretty, petite-like, athletic, joyful, bright, creative and divorced. Looking for non-smoking, Jewish man, 35-45 for lasting relationship, marriage, kids. NYM S141.**

**Attractive Professional Blond—21, 5'3", financially secure, cultured, sincere, romantic. Seeks very handsome gentleman, financially successful, tall, well-built, 24-35, non-smoker, honest, marriage/family-minded. Bio/photo. NYM S142.**

**Successful, Good-Looking—Attorney, 6', 42, would like to meet nice, interesting woman. NYM S143.**

**Are You Interested—In meeting a tall, blue-eyed, single, white, 43-year-old, very successful businessman? If you are an Oriental female, 28 to 35, who enjoys restaurants, theater, with a reserve of warmth and affection and a sense of adventure for friendship or more. Note/phone/photo appreciated. NYM T662.**

**Handsome Successful Professional—37, single, thin, fit, 5'11". Needs a special lady for love and romance, 25 plus, smart, pretty, sexy, slim, classy, great legs. Photo/phone. NYM S139.**

**Cute Wasp, Self-Styled Designer—Entrepreneur, is bright, funny, loves music, dancing, movies and travel. Seeks slim, well-educated, witty, successful man, 35-40, with traditional values, a taste for adventure and no fear of love. Manhattan resident only. Bio/photo/phone. NYM T664.**

**Attractive, Talented, Witty—Curious, bright, happy Jewish woman, 39, seeks man, 35-55. To hug. NYM T665.**

**White Male, 46—Marriage-minded, Dutchess County gentleman likes music, dancing, hiking, swimming and gardening. Looking for that special lady who would like to get away from the city hassle, 35-45, average size to slim, for caring, sharing relationship. Note/photo. NYM S140.**

**A Gentle Man—Affectionate, very intelligent, a bit shy. Successful PhD medical researcher, 6'1", nice-looking gym regular, gifted musician. Enjoys outdoors, books, cooking, quiet times. Non-smoking, non-observant Jewish widower (no children), youthful 47, hopes to build new life with warm, bright, athletic, compatible professional woman with trim, natural beauty. Bio/photo/phone, please; will gladly reciprocate. NYM T666.**

**Rochester, Buffalo, Syracuse—Successful, warm, handsome, late 40's, mensch. Seeks traditional, attractive, huggable, together, first class lady, with sense of humor. Note/photo/phone. NYM S144.**

**Young-Looking 32, Attractive—Female, slender, 5'4 1/2". Seeks attractive man, 30-37, slim, financially secure, affectionate, with a young outlook on life. Photo/phone, please. NYM FF05.**

**Slim, Fun-Loving—Blond, seeks secure, stable, zestful man, to share and care, 50-60. Photo/phone. NYM S145.**

**By The Heels—You've got to shake life. Very successful, youthful, attractive, athletic attorney, 55, 6', 170, loves Caribbean, Carlyle, 8BC, dancing, Talking Heads Belmont, bleachers. Seeks intelligent, beautiful, slim, non-smoking woman, 25-38. Photo, appreciated. NYM FF06.**

**Successful, Manhattan Male—Jewish, 42, wants to marry again. Enjoys long walks, dining, dancing, skiing, classical music. Dutchtreat only. Bio/photo. NYM S146.**

**Very Pretty, Intelligent—Financially secure, divorced woman. Enjoys sports, (especially tennis, skiing) and travel. Seeks attractive, intelligent, successful man, with good sense of humor, 40-50. Good health, no drugs. Send photo/bio. NYM S147.**

**Jewish Mother's Dream—Smart, funny, attractive, sincere, professional man, 27. Note/phone. NYM T671.**

**No More Frogs—Special, pretty, intelligent, selective, sensitive, cultured, athletic lady. Seeks tall, handsome, successful, Jewish professional, 35-45, for the real thing. Note/photo/phone. NYM FF07.**

**I'm A Selective—62-year-young, 5'10 1/2", LI, widower, financially secure, of strong character, Jewish business executive, excellent health, slim & trim, athletic, ruggedly handsome, who enjoys sun, swimming, tennis, boating, dining out. Looking for a special lady 50ish, with class, charm, beauty, warmth, integrity and fun to be with. She must be chic, slim and with sex appeal. Chemistry begins at first glance, so please send current photo, note and phone. NYM S148.**

**Dimpled Smile/Pretty With Style—White, tall, sexy, NYC lady, loves tap dancing (I'll teach you), jogging, tennis, cooking together and is a super legal secretary. Seeks tall, 50 plus, fit, successful, sporty, available, white male, non-smoker. Photo/phone. NYM S149.**

**Tired Of The Bar Scene—Successful businessman/attorney, 33, 5'9", who enjoys sports, fine dining, partying with friends, and travel. Seeks female, 20-29, with similar interests, who is very slim, cute, and is not afraid to show it by including a photo with reply. NYM FF10.**

**5'2", Eyes Of Brown—Attractive and slim professional, brunette, 39, dancer's soul and legs, Philharmonic to disco, loves travel, tennis, skiing, watersports. Seeks emotionally and financially secure, marriage-minded man, 35-51. NYM S150.**

**Unique Lady—Cutting a wide swath through life with style and panache, seeks male counterpart with a joie de vivre to match hers. If you like living in technicolor as well as indulging in more contemplative moods, shall we combine energies to see what develops? 45-55, 5'10" or over. Photo a must/letter. NYM FF11.**

**Mister Romantic—I may be sensitive, thoughtful and compassionate and looking for a serious relationship with a divine lady, but that doesn't make my 44-year-old being less libidinous or less actively committed to travel, jogging, scuba, tennis, golf, photography or cooking or wallowing in NY theater, film and ballet or just plain vegging out at my country house. I need a special woman to share my life, who can laugh and have fun, yet be there for those special quiet times in front of the fireplace (I said I was romantic!). Please send this large-law-firm partner your handwritten note (reveal yourself), picture and phone number. NYM S151.**

**Voluptuous, Buxom—Dolly-Parton-type woman wanted, 30 to 40 years old, for very successful, affluent, handsome, 50-year-old attorney, non-athletic, who walks with a cane. Must be Jewish, attractive, educated, classy, refined, loving, non-aggressive with financial means. Recent photo, please. NYM S152.**

**A Deprived Life—Scarsdale born, Princeton-educated, pretty lady, 34, seeks handsome elitist under 45, preferably with own Lear jet. Photo, please. NYM S153.**

**I'm A Very Attractive, Tall, Blond—Businesswoman, 42. If you are a white male, single, 6' plus, attractive, successful and financially established, 40-50, exercise your spirit of adventure and respond to this ad with a photo and bio. NYM T669.**

**Attractive Westchester Executive—Warm, witty blond, seeking intelligent man, 40-55, "filthy rich", sense of humor, to share love, romance and future. Photo/photo. NYM T670.**

**Genuine, Attractive And Intelligent—Professional Jewish male, late 20s, seeks warm, refined female with sense of humor to share good times and possibly more. Photo/phone. NYM T673.**

**Warmth And Kindness—Plus creativity, intellect and wit. Single, Jewish male, 37, PhD, writer. Seeks high-achieving, somewhat introspective, single, Jewish female fiction writer or psychotherapist. NYM T674.**

**Educated, Non-Assertive Male—47, with creative job in finance. Seeks serious, but playful female, under 120 pounds, who knows what it's like to have children. I like New Yorker stories, romantic movies and music with a beat. NYM T675.**

**Funny, Shapely, Petite—Conservative Jewish, professional female, brown hair and eyes, late 20's, folk music lover, will try any sport. Seeking a confident male, non-smoker, to laugh, harmonize and play with, maybe forever! Photo/photo/bio and/or a good joke appreciated. NYM T676.**

**Easygoing, North NJ Male—30, 6', 200 lbs., seeks an attractive lady, 22-38, with a good sense of humor and appreciates the finer things in life. NYM T677.**

**With Substance And Class—Female, Jewish, attractive professional, 25. Seeks friendship and romance. Note/photo/photo. NYM T678.**

**Summer Bachelor—Seeks Indian summer delight, for fall fling. NYM J992.**

**Crazed, Maniacal Barrister Lady—Slender, 40, financially independent, physically fit, who enjoys photography, sculpting, movies, herb gardens, ballet, but hates Ingmar Bergman. Seeks reasonably intelligent, honest man with keenly developed sense of the absurd to share weekends, in CT and slow dancing in the big city. Photo/note/photo, preferred. NYM T679.**

**I'm An Exciting Gentleman Of 60—Looking like 50, refined, good-natured, sense of humor and caring. Seeks a pretty, slim lady, 40-50, for dining, movies, theater, or doing nothing, for a lasting relationship. Photo/photo. NYM T681.**

**Jewish Lawyer—28, 6'5", an old-fashioned romantic seeks courtship with tall, slim, Jewish beauty who appreciates intelligence, humor, and spice of life. NYM FF12.**

**Successful And Creative—Attractive Manhattan man, 40, seeks intelligent Manhattan woman, to share films, ballet and other fine things of life. NYM T682.**

**Personable Successful Male—Seeks caring, attractive woman, who enjoys tennis, fine restaurants, non-smoker. Note/photo/phone. NYM T699.**

**Elegant, Beautiful PhD—Actress, 53. Love the woods, London, Bach and a humorous, loving man. Et tu? NYM R121.**

**There's More Of Me To Love—Blue-eyed, buxom, attractive, 37, seeks tall, Jewish, professional mensch, 35-50. Note/phone. NYM S179.**

**STRICTLY PERSONALS**

**Flushing Widower, MBA, 1947**—Share home, sports, art, music. NYM T683.

**Honest, Sincere**—Handsome, 35, travel, theater, dining out, sports, romantic evenings. Seeks woman, 23-30, for lasting relationship. Bio/photo/phone. NYM T684.

**Advertising Executive**—Handsome, 32-year-old, successful, Jewish male who enjoys movies, oceanfront walks, mystery novels and is domestically inclined. Seeks an assertive-minded, career-oriented female for a warm relationship based on equality. Photo/phone, a help. NYM R100.

**Outgoing, Sincere, Caring**—Jewish male, 30, seeks warm, slim and caring lady. Photo/note/phone. NYM R101.

**Exceptional Woman Sought**—By a highly successful, intelligent, widely traveled, handsome and athletic businessman. I would like to meet a very pretty, slender, well-educated, professional woman, age 27-35, who has a variety of interests and who possesses an independent spirit softened by traditional values and a giving, caring nature. You should respond only if you, like me, are ready to meet someone to share in a permanent relationship but will not be disappointed if you at least make a new friend. Please send note/phone. NYM S156.

**Tender, Gentle, Powerful**—Honest Orthodox Jewish man loves reasoning, imagination, feeling, will, lusty, strenuous exercise. 28, 6', looking to marry. NYM R104.

**Successful, Professional Male**—Good-looking, slim, 5'9", 37. Would like to meet an attractive, Christian woman whose interests include movies, traveling, dining out. NYM R105.

**Handsome Lawyer**—50, tall, athletic, divorced, likes theater, music, books, NYC. Seeks attractive, female counterpart to share good times and see what develops. Photo. NYM S157.

**New To New York**—Educated male, 37, athletic build, naughty blue-eyes, irreverent wit! Seeks educated, athletic woman. Must be very attractive and a non-smoker. Photo. NYM S158.

**Handsome Chap**—5'10", young, retired man looking for easygoing, tall, slim, pleasant lady, 35-40. Residing North shore LI or NJ. Kindly mail recent photo, short bio, phone number. POB 88, Greenvale, LI, NY 11548.

**Warm, Witty and Wonderfully Wacky**—Woman, attractive, charming, disarming, 39. Wants to meet a nice guy with a great sense of humor and something very special. NYM R106.

**Lena Horne Look-A-Like**—But much younger and in California! Brainy, beautiful professional, seeks strong, secure man, 48-68. Any race/religion. NYM S159.

**Retired Professional Woman**—65, 5'8" tall and slender. I value honesty, tenderness, sense of humor, intellectual enthusiasm and curiosity. I have the ability and desire to spend an evening at the opera and an afternoon walking on the beach. If you are curious, send a note and I'll call you. NYM R108.

**Picky? I Am!**—30, 6'1", businessman and national class runner needs Trevira partner for more than just a race. If you're fit of body and mind and enjoy the outdoors, let's meet. Only serious athletes need apply. Phone a must. Photo, appreciated. NYM R107.

**Read Me**—Very pretty, bright, fun and successful woman of 31, who enjoys a challenge, rock n' roll, stimulating conversation and travel. Seeks handsome, confident, creative, witty and sincere man, 27-41. Photo/phone. NYM S161.

**Today I Thought Of You**—We were deciding whether to go to the theater, movies, play tennis or go for a drive in the country. We're both Jewish, attractive and find it easy to be ourselves. I'm 26, 5'9", male, professional and hoping my thoughts have reached you. NYM R109.

**Have It All!**—Mid 40's! Missing link, a male relationship, 45-55. Write. Your letter will make us both happy. NYM R110.

**Tall, Well-Built**—6', 27, Italian engineer with home in NJ. Wishes to share life and interests with intelligent, sexy and caring woman between 20-30. Send bio/photo/phone to start long relationship. NYM R111.

**Caring Men Do Exist**—Single, white male, 22, college graduate, trilingual. Seeks female, 18-35, for possible serious relationship. Phone, note. Photo optional, for true beauty exists within the soul. I'll reply! NYM S162.

**1955, Pretty Professional**—Seeks 1945-1960, handsome, creative male vintage to share brunch, walks, the arts and possible relationship. RSVP with a note, photo, telephone! Thank you! NYM S163.

**If You Fell In Love With E.T.**—Then I'm for you. Good-looking, successful businessman, 37, seeks relationship with attractive Jewish lady, 25-35. No drugs. Photo/note/phone. NYM R112.

**Attractive, Honest Male**—23, professional, athletic, loves travel, tennis and the summer. Seeks youngish, attractive, 29-40 female. Note/photo. NYM S164.

**I Look Chic**—Don't let the image fool you, I'm very down-to-earth, but fashion is my business and I've mastered the role well. If you're a warm, sensitive, secure man, 25-42, tall, slim and sexy who knows how to relax on secluded beaches, and breathe mountain air, and love music, send a note/photo. NYM S165.

**Dapper British Artist**—35, 5'6", seeks attractive, cultured, Wasp lady to share Next Wave Festival. Bio/photo. NYM S167.

**Can't Believe I'm Doing This**—Sensitive, effervescent, Westchester, single parent. Seeking established Jewish male, (39-49), with heart and humor. Please include recent photo; eyes tell it all. NYM S168.

**Gentle Intelligent Vegetarian**—Jewish female, 33, statuesque, non-smoker seeks compatible Jewish male for togetherness. NYM R113.

**Handsome Male, 32**—Seeks beautiful lady for friendship. Photo/note. NYM G001.

**Rangy Romantic/Whimsical Wasp**—50s, would share music, theater, films, long walks/talks, closeness with very tall, slim, pretty, NYC woman. NYM T691.

**Handsome Business Exec**—38, caring and sincere, seeking female 25-35, lasting relationship. Interests include: movies, theater, swimming, tennis and fine dining. Looking forward to hearing from you. Please send note/photo/phone. NYM T686.

**Bored With Bars, Down On Discos**—Seeks single Jewish female, 25-35, 5'2" to 5'5", slim. Photo/bio/phone. NYM T690.

**If You're Slightly Wacky**—Bright and attractive, with too many interests to fit here, then this intelligent, funny and sincere, 35-year-old man invites you to get together, possibly go sailing, and compare notes. Photo/note. NYM T692.

**Colonel's Attractive Widow**—Vivacious, accomplished hostess seeks zestful, traditional man, 54 plus. NYM R115.

**Professional Male Executive**—Age 45, handsome, successful, 6'2", 195 lbs., secure, sincere, Christian. Seeks sincere tall, NJ woman, looking for a guy who likes casual more than formal, but still enjoys fine dining, theater and has good sense of humor. Is caring and considerate, loves to travel, country and most sports. Photo/bio/phone. NYM T693.

**Curly-Headed Jewish Gal**—32, bright, funny, pretty, with one kid. Seeks a smart, sane sweetie with a kooky soul. NYM T695.

**Cultured Attractive Professional**—Female, 37, Jewish, wishes to meet witty, caring, educated, unattached male who thrives on conversation, candlelight and laughter. Photo and phone, please. NYM R116.

**Tycoon**—Internationally known, enjoy travel, antiques, theater, sports, country. You are 20's to 30's, natural, together, fun female. Bio/photo/phone. NYM FF28.

**Looking For Slim, Attractive**—Female, 25-35, to share with contractor, 41, 6'1". Note/Photo/Phone. NYM R117.

**Hopeless Romantic**—Male, 29, 6', enjoys sports, traveling, movies, theater, Roxy Music. Seeks bright, attractive woman, 24-31. Note/phone/photo. NYM T696.

**Warm, Sensitive, Athletic**—Professional, 37. Seeks attractive, 24-36, LI lady, 5'-5'6", size 3-7 non-smoker to share good times. I enjoy theater, restaurants, music, parties, dancing, quiet nights at home. Sound interesting? Respond. Let's talk. Bio/photo/phone essential. NYM R118.

**Fill The Hollows Of Our Minds**—With joy. Pretty Renaissance lady, (5'2", 105, blond, 30, professional, Jewish) yearns for Romeo with traits like her: romantic, warm, sensitive, intelligent, refined, playful, athletic, communicative. Please be handsome, not overweight, non-smoker, successful, and unafraid of commitment. Photo/phone/note. NYM T697.

**Not Suzie Wong**—Attractive, Asian, ex-ballet dancer, 34, now health professional. Wants to share her life with caring man having sense of humor and both feet on the ground. NYM R119.

**Attractive, Female Attorney**—Manhattanite, Jewish, 43 (looks much younger). Likes good conversation, city life, travel, excitement and serenity. Seeks marriage-minded male to share life's poetry. NYM S175.

**Energetic 62-Year-Old**—Widower anticipating the excitement of a new relationship. In good health, and normal in every way. If the chemistry is not there, age teaches us to be gracious about it. What have you got to lose? Photo/phone, please. NYM T698.

**Looking For Someone Special**—50, 5'9", executive, handsome, athletic, well-built. Loves theater, dining, horseback riding. Looking for that special woman. Phone/photo/letter. NYM S169.

**Manhattan Weirdo**—Slim, good-looking, sense of humor, multi-interests. Seeks successful, attractive, Jewish male, 50 plus. NYM R120.

**Good-Looking, Warm & Sensitive**—Male. I'm a Jewish, 32, 5'10", successful professional. I enjoy travel, music, outdoors and good living. I seek a warm, attractive, slim, female age 25-35, for friendship and romance. Note/photo/phone. NYM S170.

**Diamond Gal Sparkles**—Inside and out! Spontaneous, sincere, bright, professional, attractive, slender (forgive my immodesty), loves the arts, outdoors, NY culture, exploring new places and things. Seeks energetic, secure, successful, kind, 28-38, Jewish man, to create a lasting relationship. Note/phone. NYM S171.

**Could Be Dangerous**—Two sexy, skiing, gambling fools with muscle tone? 28, my muscles have 112 lbs of curves, Yale/MBA, frequent flyer. Want a slightly devilish man under 40, over 5'9", with success written all over your, well, write a note. NYM R122.

**Elegantly Good-Looking**—Tall, mother and lawyer, city lady, who loves the country, affectionate and joyful. Seeks witty man, 34 plus, capable of true intimacy and chivalry. NYM S172.

**Attractive, Black Female**—34, professional, seeking a long-lasting relationship. Photo/note. NYM S173.

**Successful Television Professional**—Manhattanite, 33, would like to meet professional woman, 25-35, non-smoker. Bio/photo/phone, please. NYM S176.

**Good Jersey Man**—27, athletic, 5'11", warm, honest, shy, humorous. Wishes for a smart, beautiful, virtuous woman to nurture romance and embrace the vicissitudes of our lives, or just be friends. Photo, please. NYM R123.

**Charming Scandinavian Man**—37, seeks companionship with American lady who loves to travel and enjoys life. Photo/phone. NYM FF15.

**Full Figure, Sensitive**—Woman, 27-40, wanted for Wall Street exec. POB 208, Wall Street Station, NY 10005.

**Wonderful, Very Pretty**—Lady, moving to Florida late October. Wants to meet Jewish wonderful man, in his 60's, who will be in Florida. NYM S177.

**Bach Interwoven With Spohr**—And Beethoven, classical interests, 6', slim, 50, Jewish, rider, tennis. Seeks intelligent woman who also looks terrific, enjoys her riding clothes. NYM FF13.

**Strictly Personals ads continued on next page.**



### STRICTLY PERSONALS

**Looking For A Special Lady**—Successful insurance broker would like to meet a professional woman, 30-38, emotionally strong, serious but fun-loving, happy but sensitive, mature but not controlling, sexual but loving at all times. I'm a 44-year-old man with a strong character, integrity, attractive, divorced, eagerly looking for a new beginning. NYM R125.

**Warm Single Male**—Psychologist, 5'11", 41, runner. Seeks very thin, non-smoking, non-monogamous woman for mutually supportive, long-term relationship. Photo, please. NYM R127.

**Exceedingly Handsome Professional**—Single white male, 29, slim, 5'8", who is romantic, sensitive, understanding, emotionally mature and fun to be with. Is seeking that special, warm, soft, tender, pretty woman. Photo/phone. NYM T701.

**Worthy Woman**—28, seeks mobile man with hair, guts, soul intact. NYM S204.

**I Have Herpes**—But I am an attractive, intelligent, single, white, Jewish female, 25, with a good sense of humor. I am seeking an attractive, considerate, established, single, white male, 25-35, with above-mentioned for possible stable relationship. Sense of humor and sincerity, a must. Photo/phone, please. NYM R128.

**Successful Handsome Stockbroker**—28, seeks intelligent, attractive lady, for relationship plus. Photo/phone. NYM T702.

**LI Professional**—35, with semi-Yul Brenner looks, enjoys skiing, tennis, politics and sharing good times. Seeks kind, good-humored and bright lady, 27-32, for sincere relationship. Photo, optional. NYM T704.

**Lean, Leggy And Elegant**—Ex-Texan, entrepreneurial attorney, 33, very eclectic, interested in current events and a bright creative man for best friend, maybe lover, maybe more. NYM T703.

**Thinking Man's Woman**—Pretty, lively mind and body, professional, 41, Jewish, eclectic interests. Seeking compassionate, soulmate for friendship and maybe more. Note/photo/phone. NYM S178.

**Jacqueline Bisset Type**—Stunning, green-eyed brunette, successful "glamour" industry executive, 38. Seeks lucky counterpart, 35-45, well-built and handsome, loves travel, sailing, tennis, jogging, cross-country skiing, chess, dancing, theater, music, fine dining, entertaining, and quiet country weekends. Must be bright, financially and emotionally secure, sensitive, caring, witty and affectionate for lifetime commitment. Photo, personal letter, phone a must. NYM FF-16.

**Professional Man, 29**—Seeks mature, sophisticated older woman, 40-52, for companion on trip south early October. If you enjoy quiet dinners, movies, dancing or just relaxing, why not come? Letter/photo/phone. NYM S183.

**Short, Handsome MD**—30, intellectual and witty, seeks attractive woman for marriage, children. Photo/phone. NYM S198.

**Refined, Slim, Attractive**—Woman, early 50's, vivacious, looking for gentleman to enjoy sharing. NYM FF18.

**Vivacious Sensual Caring**—Pretty she: Masters, just 36, 5'5", 118, great legs. Loves travel, sailing, theater, music, reading, picnics. Seeks adventurous, affluent, loving he to share joys of life. NYM S184.

**End of Summer Blues?**—Start fall off right by meeting a beautiful, intelligent, sophisticated, professional, Jewish woman, 34, who is witty, warm and caring. I like jogging, racquet sports, art, travel, romance, and happy-ever-afters. If you are 5'9" plus, attractive, fit, successful, 30-45, self-assured with a sensitive side and fun-loving spirit, let's share autumn in NY together. Bio/phone. NYM T705.

**Interesting, Attractive**—Publishing executive would like to meet tall man, 35-50, who is professionally secure, intelligent, funny and emotionally available. Send note. NYM S202.

**Poor, Illiterate, Ugly**—Wasp lady, 39, needs work, compassion and understanding. Do you really believe this? Welcome replies from, 39-49, Wasp, athletic, fundamental (no extremes), family-oriented man. Bio/phone. NYM S180.

**No Republicans Need Reply**—North shore, Jewish, CPA, 37, divorced. A truly nice guy, honest, non-sexist, with a good sense of humor. I enjoy sports, music (from Streisand to Carnegie Hall), walking and holding hands. Seeking intelligent, warm, unpretentious, slim, pretty, LI/NY woman, with some similar interests for sincere friendship... hopefully much more. Non-smoker preferred. Note/photo/phone, please. NYM S182.

**Attractive, Vivacious, Brunette**—42, successful businesswoman, wishes to meet gentleman, 35-50. Seeking warm and affectionate man who can be serious-minded about the important things in life, but would also enjoy having a fun-filled, good-natured relationship with someone who is very lively, energetic and loves a sense of humor. Photo, please. NYM S200.

**Warm Beautiful Woman**—Inside and out, vibrant, intelligent, loves contemporary art, jazz, all sports. Looking for male, 45-55, with great sense of humor, for caring and sharing relationship. NYM S203.

**Love To Meet**—Successful man, 45-55, who has charm, good-looks, sincerity and class. Also must possess a great sense of humor. I, of course, have all of the above, reside in Manhattan, 43, 5'9", extremely good-looking and modest too. Chemistry begins at first glance, Please send photo, brief note. Will do same. NYM S201.

**Attractive, Petite, Entrepreneur**—27, seeking active, handsome male that has it all together. Sincerity a must. Bio/photo/phone. NYM S199.

### ANNOUNCEMENTS

**Sabatino's/Boston: 8/14/85 6 PM**—You answered my ad (7/29) on UN Plaza Hotel stationary. Didn't receive until 8/85. Try again. NYM T687.

**Have You Had**—A good, bad or amusing experience with a matchmaker or dating service? Found a mate? Journalist seeks tales for magazine article. Anonymity guaranteed. 212-580-3249.

**Bronx Science Reunion**—Class of 1960, Oct 19. Please contact. NYM S185.

**Brideshead**—Need high quality video series, complete. 212-903-7888, days.

**A Toast To A Well-Earned Retirement**—Mom, kick up your heels and go for the fun. It's time to light up your life after 30 years of making batteries. I love you very much and can't wait to be there for your party. Diane.

# APARTMENTS • CO-OPS • CONDOS

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0734.

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### APARTMENTS WANTED

**Film Producer Seeks** Manhattan apt. to rent/buy. 212-460-8244 NEW YORK PEOPLE BKR.

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**SUGARBUSH, VT SKI RESORT** Fully furn, lux 3BR's, 2 bths. Condo on ski slopes. ASKING: \$140,000 Evenings 516-484-5303

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**Puerto Vallarta Luxury Apartment**—Ocean, pool, maid, sleep 6. 516-829-8980.

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More than 50 years before the country was founded, early Dutch settlers in this historic Hudson Valley area were cutting the stone and hewing the beams for this imposing three story ten room circa 1720 charmer. Privately situated overlooking a pond on 25 rolling acres in Columbia County, NY. This estate has been partially restored with new roof and basement. All services underground, electric, cable TV, phone, oil tanks, city water, 2 new septic systems.

Includes 2-bedroom guest house with all appliances. 2 hours from NYC by car or nearby Amtrak. \$375,000. By appointment only: (518) 828-2255.

**Floor Them**—Wall them in. Put a roof over their heads. Sell them the house of their dreams. Place an ad in New York Magazine's Classified.

#### STOWE ESTATE

Exquisite contemporary farm house, furnished w/antiques, on 45 acres, w/striking views of Mt. Mansfield. Pond, caretaker apartment. Paddock and horse barn optional. \$2,500/mo. Simoneau Realty, Inc. 802-255-4623.

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**Heavenly Houses To Rent**—Maine coast, Port Clyde, tenants hbr. 504-899-7515.

### WINTER RENTALS

**The New York Audience**—32.8 percent own a principal residence valued at \$250,000 or more. Town & Country Properties: Monday-Friday, 9am-5pm. Specializing in Real Estate display advertising. Diane Woodstock: 212-880-0734.

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**London**—Belgravia PH. 2BR's, terr, furn, wine cellar, \$325K. Owner 212-496-8146.

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Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. Rates effective with the January 7, 1985 issue: one-time rate—\$267.00 per inch; two-time rate—\$238.00 per inch per issue; three-time rate—\$220.00 per inch per issue; four-time rate—\$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of 1/4 inch. Extra \$15 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0735. All ads accepted at the discretion of the publisher.

## LONG VALLEY, NJ (Morris Co.)

Pre-revolutionary stone home, built by Hessian soldier, completely renovated with easy access to Rt 80 (15 min West of Morristown). Ideal "weekend home" for NJ lake areas, NJ and PA ski areas. 650 ft frontage with possible future sub-division of additional lots—total 3.8 acres. 2 1/2 new bths, w/first flr Bedrm and bth, perfect for tenant, in-laws, etc. 2 addit'l Bedrms on 2nd flr, w/stairs to unfinished 3rd flr. Huge Livrm/Dinrm with fpic and full length stone wall. New kitchen, den, deck, breakfast rm and chimney for wood stove. All redecorated, carpeted, huge closets, full basement and maint free exterior. 10% mortgage avail. \$299,000 (will consider exchange/trade).

**Owner/broker 201-647-4200**

(60's) U.E.S. 5 Rms

### 25% + DISCOUNT ON DYNAMITE APT!

- Cost Of Apt \$585,000
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- This 2BR/2 1/2 BTH apt represents instant gratification at a price not to be believed!
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From America's past, this 1765 home, original stone walls, beams, fpics & chestnut flr boards are unbelievable. 1820 brought addition: Kitchen w/ rare Kings wood flrs, DinRm, Franklyn/stoves, 3 Bdrms, plus Master Bdrm suite. 1968 addition: studio w/glass that overlooks stream, country meadows. Charm & authenticity of the original will qualify for historic registry.

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THE COLUMBIA

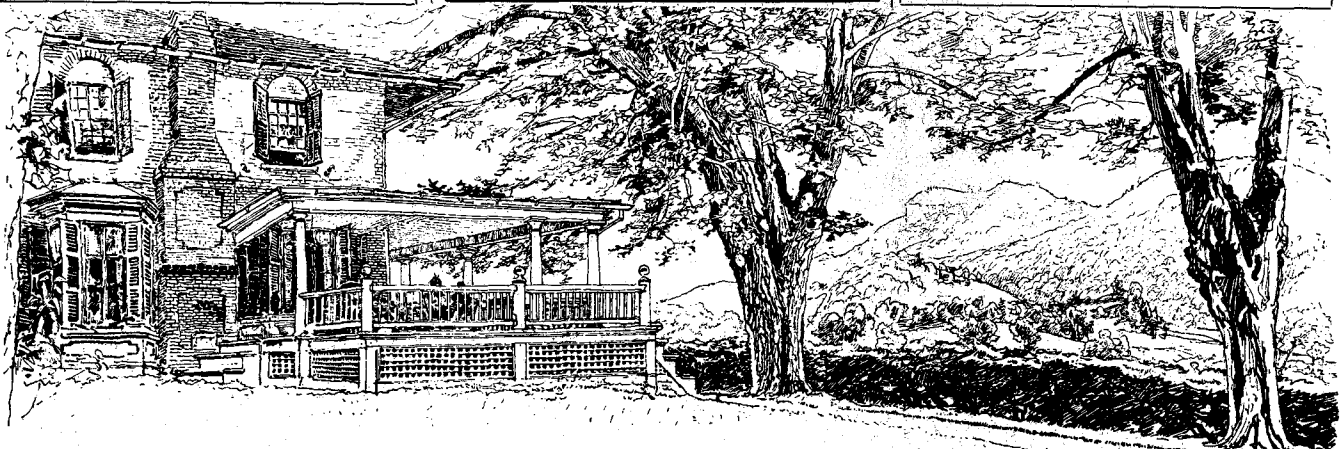
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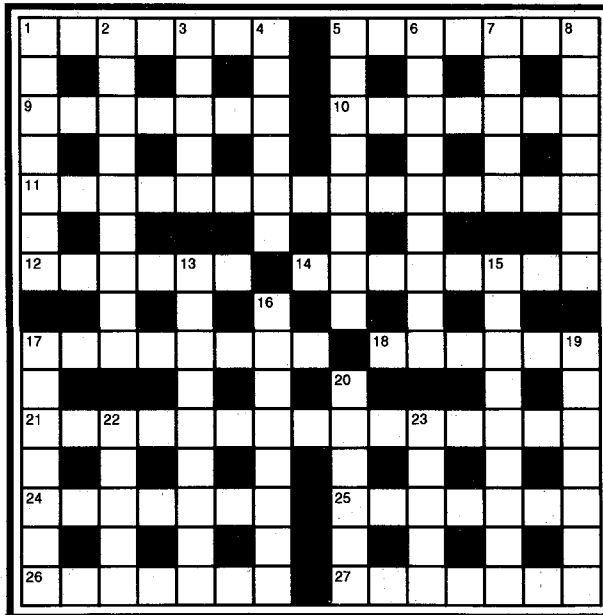




# 'SUNDAY TIMES' OF LONDON CROSSWORD

## Across

- 1 In which cushions come into play on bed with green cover. (7)
- 5 Carry out a chemical examination on gin cocktail? Trying! (7)
- 9 There's a formula for it—gives warmth for the second time. (7)
- 10 Make concrete that's genuine by one quarter. (7)
- 11 Beware plurals to understand indications of danger? (7, 8)
- 12 Pretty meagre pub in heaven. (6)
- 14 Feature of monastery with relics to show. (8)
- 17 Not charging for Shakespeare? Well, it's your choice entirely. (4, 4)
- 18 They give you special ability to commit a murder on board. (6)
- 21 Got in popular ale—enough for a lot of people. (5, 10)
- 24 Certainly not a backbiter in a hundred to one phrase, and therefore right! (7)
- 25 Everything for example upset the alternative quickly. (7)
- 26 Saint said prayers and sprinkled water. (7)
- 27 US citizen or, say, an awkward author? (7)



## Down

- 1 Old Bob moves on all fours and writes illegally. (7)
- 2 One is presumably foolish, or else! (9)
- 3 Dull military look? (5)
- 4 Give up the job, then put your name to the contract again? (6)
- 5 A crowd, as they say, work hard in the wood! (5-3)
- 6 A cane perhaps used in horseplay? (9)
- 7 Frosty but sweet reception when I give voice in sound? (5)
- 8 Mechanic in a gang of rockers? (7)
- 13 You need fresh clothing in this state. (3, 6)
- 15 Very revealingly, in the fashion of a narrator? (9)
- 16 Brood led out, and a colourful display they make. (5, 3)
- 17 Mistakes made in odd buildings and spectacular revues. (7)
- 19 Star not put across when it's set! (7)
- 20 Old peasants skulk a bit oddly—no wonder after what Stalin did to them. (6)
- 22 Motoring club hesitantly admit a fast mover. (5)
- 23 Blare out if fitter. (5)

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# 'ONSCREEN COMPOSERS': 'CUE' CROSSWORD / By Maura B. Jacobson

## Across

- 1 "In" thing
- 4 Neckpiece
- 9 It goes before beauty
- 12 Steinbeck's Tom
- 16 Tops off the cake
- 18 Loom part
- 19 Irritate
- 20 Church calendar
- 21 Karl Boehm as Beethoven, 1960
- 25 Floral leaf
- 26 Antelope of the steppes
- 27 The Roaring Twenties, e.g.
- 28 Pipe joint
- 29 — ease
- 31 Cary Grant as Cole Porter, 1945
- 34 Thames regatta locale
- 36 She loved Jason
- 37 Slalom item
- 38 Religion suffix
- 39 "Officer and a Gentleman" actor
- 41 Dallas coll.
- 43 Criteria: abbr.
- 47 Half a prized car name
- 49 Berber, for one
- 52 Hopi neighbors
- 55 Biblical bushel
- 56 Richard Chamberlain as Tchaikovsky, 1970
- 59 Mideast ruler
- 61 Tracking system
- 62 As easy as falling off —
- 63 Robert Alda as Gershwin, 1945
- 67 Do up a gift
- 70 Famed tower of Seville
- 71 Come down in buckets
- 72 Grenoble's department
- 73 Successor to Ramses I
- 74 Hither's go-with
- 77 Branchling
- 79 Santa —, California

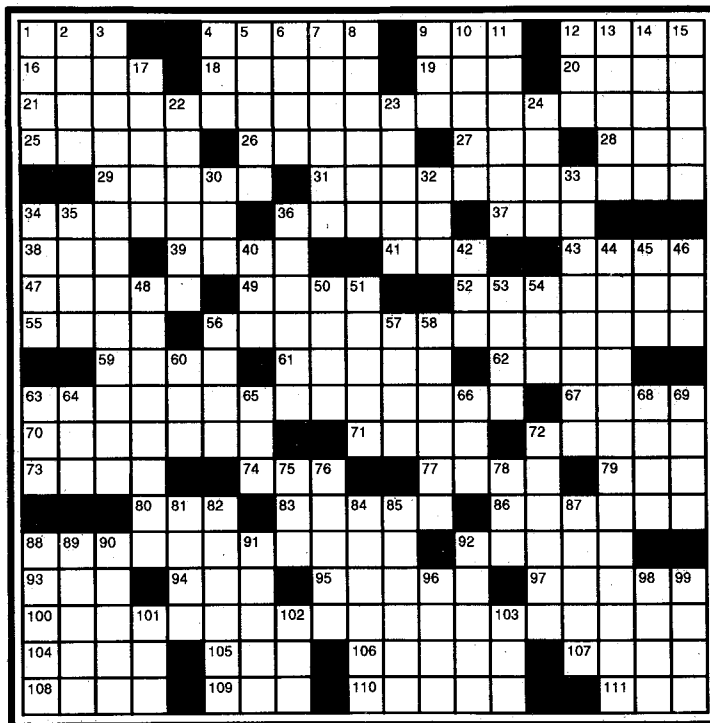
- 80 Literary monogram
- 83 Rum cakes
- 86 Loan recipient
- 88 Don Ameche as Stephen Foster, 1939
- 92 In — (perturbed)
- 93 Auricle
- 94 Scotsman's refusal
- 95 Stream of song
- 97 Prepare for competition
- 100 Robert Walker as Jerome Kern, 1947
- 104 Pigmentary layer of the eye
- 105 Stowe heroine
- 106 Avarice

- 107 Raison d'—
- 108 Hang fire
- 109 Just out
- 110 Takes to the clouds
- 111 "Iz — so!"

## Down

- 1 Tantrums
- 2 Feel rheumatic
- 3 José Ferrer as Sigmund Romberg, 1954
- 4 Portion, short style
- 5 "Thou — not then be false...": Polonius
- 6 East of the Bosphorus
- 7 Purify
- 8 Icy cold
- 9 Start of a rosary prayer
- 10 Colleague of Sartre
- 11 Mob scene actors
- 12 Palooka of the comics
- 13 Formed into a sphere
- 14 Author Rogers St. Johns
- 15 "Hello" lady
- 17 Petty
- 22 Assert without proof
- 23 Menagerie enclosures

- 24 File's partner
- 30 What those in favor say
- 32 Prosciutto
- 33 Denies
- 34 Put on the payroll
- 35 Fable writer: var.
- 36 No more than
- 40 Shout from the grandstand
- 42 Informal relative
- 44 Horst Buchholz as Johann Strauss, 1972
- 45 "Le Coq —"
- 46 Former draft org.
- 48 Candidate's enterprise
- 50 Mine: Fr.
- 51 More than scorched
- 53 Wings
- 54 Tennessee player
- 56 Trampled
- 57 Kemo — (the Lone Ranger)
- 58 Fiords
- 60 Man, is one
- 63 Certain gridders: abbr.
- 64 Hurry
- 65 From dawn to dusk
- 66 John L. Lewis's gp.
- 68 River under the Ponte Vecchio
- 69 Orchard product
- 72 "By the Time — Phoenix"
- 75 Kimono accessory
- 76 Part of USNA
- 78 Basic components of the psyche
- 81 Stoop
- 82 Ocean bird
- 84 Throws up a smoke screen
- 85 Toscanini
- 87 "Mr. Television"
- 88 Prearrangement
- 89 Forgo, as a claim
- 90 "Stormy Weather" composer
- 91 Film Superman
- 92 Goose genus
- 96 Greek theaters
- 98 Town of Oman
- 99 Soviet veto
- 101 Stripling
- 102 Crow's call
- 103 Hwys.





# IN A BMW 635CSi, THE DRIVER IS PROMOTED FROM CITIZEN TO ABSOLUTE MONARCH.

Beneath their aristocratic veneers, many expensive automobiles are in reality quite common.

Because instead of offering all the joys a car can provide, they assume their drivers are willing to deny themselves something.

An assumption emphatically rejected by the BMW 635CSi.

Its 3.5-liter power plant stakes an irrefutable claim to a noble lineage: It's directly descended from the engines that propelled BMW coupes to dominance on the world's great racecourses—and its 3.3-liter predecessor was designated "the heart of a true blueblood" by Car and Driver.

To give the driver unquestionable supremacy even over the most indomitable roads, the 635CSi incorporates such advances as anti-lock brakes, graduated power-assist steering and a fully-independent suspension that's received numerous international patents.

The driver is also allowed no less control over the immediate environment—one that includes virtually every creature comfort short of sheer excess. For example, its orthopedically-contoured leather bucket seats are infinitely adjustable, making it all but impossible not to find a comfortable seating position.

And it's all beneath an exterior that prompted Motor Trend to call the BMW coupe "maybe the world's handsomest car."

In short, amid so-called luxury coupes that force their drivers to choose among the benefits of technology, performance, luxury and elegance, the 635CSi offers all these virtues in tandem.

It is a car that denies you nothing. One in which the driver truly reigns supreme.

To experience it, we invite you to contact your local BMW dealer.

Where the 635CSi coupe awaits your test drive.

**THE ULTIMATE DRIVING MACHINE.**


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1.0 mg nicotine av. per cigarette, FTC Report Feb '85